

SEVEN DAYS

TAKING A HIKE?

Minimum wage, paid sick leave, national politics and the gov
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NECI CONFIDENTIAL

Vermont's struggling culinary school plans its next course
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KEB' MO' BETTER

Talkin' bluesAmericans

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MAKERS' MARKET

Generator builds up steam

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CABOT GOES KOREAN

Seasoned Traveler: DownStreet Eats

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Strike Zone

seriously they're going to find out, I'm definitely a no-note. They could throw in a \$100-on-hour raise and it would be a real bummer."

While declining to delve into specifics, Singstad said the new contract lets it address the union's two core concerns. CETA's desire to have more part-timers and the 35-hour workweek was "a reasonable and a valid one."

Spent CCA drivers work split shifts, taking time off in the afternoon between the busy morning and evening commutes. Drivers say CCA's schedule is onerous and should be revamped. CCA said the shifts are an unavoidable part of a transit system that people need to run work.

Time-hillies. Does the one we voted down "and dressing (Gleizes) his wife plans to tie around the neck a plug in the face?"

“A spokesman for Playtex declined to say if the firm was helping with segregation, but added the agency has no firm commitment. ‘I remain on the fence,’ says the spokesman. ‘I am not sure if the proposal will be considered by the officers of the proposal.’”

CIA has said that impact will be its service — the mall provides not only 100,000 sales a day along its shopping network — would be unworkable during a strike. A third said drivers, who have held public rallies in all parties, are basing that voters will understand.

"We know what a strike would do. We want this over as quickly as possible. We want labor restored."

facing facts



REUNITE-MARCH 2011
Sen. Bernie Sanders still won't say for sure whether he's running for president—but he's "prepared" to throw his name in.



HAIRY GUNNE ALIVE
A snakebiting boy, the worst of a white-tail syndrome is over and over but specimens already recovering. On another page.



**SINGLE PAPER
SARCASM**
Askelund isn't
funding cancer
care. Gov. Peter
Shumlin suffered
"brutal" gas and
bullying. How
about concern?



ANY PRESS IS GOOD PRESS?
Another week, another big New York Times story about Vermont's heroin problem.
—*the time*
Examination, May 2



67.8%

That's the percentage of Internet residents who say they go to websites more than four days a week — logs in the net, according to Gallup. Guess Vermonters really do not miss the 'Net.

TOP FIVE

NOTES ON CONTRIBUTORS

- [illegible]



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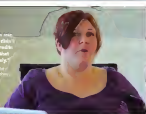
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de Buren, General and Foreman



CORRECTIONS

In a February 26 preview of her dance piece, *Answer*, we identified dancer/choreographer Hanna Scherzer as the artistic director of the Contemporary Dance and Fitness Studio in Montpelier. She was kind as studio artistic director, but is now director of professional programming and artistic director of the Twin Jazz program.

In the real estate story "Residential Reality" last week, we misidentified Realtor Kathleen Palmer's agency; the new words for Keller Williams Vermont. Both errors have been corrected online.

real place to get a copy of *Seven Days* in our area was at the Four Seasons Hotel Mart, whose Jim Stark would try to keep a weekly supply. I look forward to the articles, they are well written and cover a wide variety of subjects that we would not get locally. You did a cover story on Newport ["Promised Land," July 30] and on lots of local businesses in our area. It's nice, too, for us to know what's going on in the Burlington area. Thanks again.

George Zaveson
JCY

WHAT HAPPENED TO MOVIE TIME?

I see that you have made the decision to no longer publish movie news in your print edition. This had been for me one of the most important features of your paper. I can't tell you how many times I have said, "We can check the news on *Seven Days*." As a mobile-device-less reader, I want you to know that this change is a significant inconvenience for me. The show times cannot take up very much space in your publication, could you maybe be persuaded to change your mind about this?

Sara Stadelers
BRISTOL

Editor's note: This decision has been a long time coming — most weeks stopped providing movie times years ago — and we did not make it lightly, precisely because of "device-free" readers such as yourself. Yet we stopped providing movie times not simply because of the near ubiquity of smartphones, tablets, etc. (nor because of the space in the paper),

but because of our difficulties getting timely and accurate information. Some weeks, certain theaters don't get us their schedules by our press deadline; fit into the online service that collects and disseminates that info for many of them. And even on weeks when we do get all the schedules, it is not uncommon for one or more movie houses to tweak their screening times the very next day. Result: Patrons show up for a movie at the wrong time, and they leave seven days for the "error" (Theater employees have been overheard doing the same.) We put a tremendous amount of time and effort into providing accurate information week after week, so far this has happened repeatedly rarely mistakes and does not reflect our commitment to quality and reliability. Clearly, a weekly can do nothing to fix what a already been published — that is, in print. But on our web and mobile platforms, the movie times are updated daily.

We are truly sorry that you are inconvenienced — and grateful that you have relied on us in the past — but we were forced to weigh the options. That near ubiquity of handy (and accurate) devices finally tipped the scale. We hope you understand, and that you find *Seven Days* useful on other ways.

NOT THAT CREAMY

I would like to say the story "Grip in the New Drains," January 22, was OK, but the writing room at that facility is the best in the state. I thought it was weird the said that it was dirty and unhygienic. It has a nice mural on the wall and accommodates the children who come to visit.

Want to see one that's dirty? Go to St. Johnsbury Valley. I've piled in like sandwiches, and they make you feel like you've done something wrong. Newport is OK, but the guards are very rude and don't

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WATCH IT ON
layor



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MUST SEE, MUST DO THIS WEEK
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1
SUNDAY 12
SOUND OF MUSIC
This year, the Hinesburg Arts Center turns 16. To mark the occasion, Purdy directs a performance celebrating soprano Toni Gotsch (celebrated soprano Toni Gotsch). Joining the virtuoso, Howard gives Clayton Fries, Mueller and the South Coast Chorus present a variety ranging from Leonard "Midnight" to end.

SEE CALIFORNIA LIVING

2
WEDNESDAY 19
Sowing Seeds
In the 1980s, scientist and pioneer Rudolf Steiner developed biodynamic agriculture practice founded on the spiritual and the natural of the cosmos. In 1980, Emily W. created the Sowing Seeds in Planetary Kingdoms. This, under

A detailed image of the Earth as seen from space, showing swirling white clouds over a blue and green surface. The view is from a high angle, showing a significant portion of the planet's curvature.

①

SUNDAY 10
SOUND OF MUSIC

This year, the **Honesburg Artist Series** turns 10. To mark the occasion, Rufus Putnam directs a performance featuring celebrated soprano Toni Golts (pictured), joining the virtuoso vocalist, harpist Grace Cloutier, flutist Laurel Mauer and the South County Chorus present a varied program ranging from Leonard Cohen's "Hallelujah" to arias and more.

SEE LISTING PAGE 16.

②

WEDNESDAY 19

Sowing Seeds

In the 1930s, scientist and photographer Rudolf Soderberg developed biodynamics, an agricultural practice founded on ethical, as well as spiritual, and the subtle influences of the cosmos. Herbalist Emily Wheeler estimates the term's origins in *Plants and Planetary Rhythms*. This unique workshop teaches herbalists about the ways in which the sun, moon, planets and stars influence Earth's vegetation.

SEE CHLORAL LITING IN PAGE 57

③

WEDNESDAY 19
Meat Up

HE HASN'T had even a moment's rest, giving no interviews by the prize. With this passion for fare produced close to home, it's the desire to learn about its origins. **The Chef: A Saviour For Impassioned Eatery** aims to do just that. LARRY JAY SPEISER, editor-in-chief of *Wine & Food*, a national magazine, says he's been a fan of the chef's work since he first read about him in 1994. "I was in the food industry and I was looking for something to read that was different," he says. "I found this book and I was hooked."

THIS CASE NOW WILL BE OPEN TO THE PUBLIC.

④

TUESDAY 18

Peaceful Warrior

When Caydus Clay captured Islam and became Muhammad Ali, the outspoken boxer refused to serve in the Vietnam War. The documentary comes from boxing, and landed here in a indie-slate subroom. **• *Traits of Muhammad Ali*** captures the boxer at his best in the streets, life, where he finds himself. Epitome has launched. [Back](#)

ORIGINAL DOCUMENTATION ON PAGE 14

⑤

WE TIME-SAVE TO

Field to Fridge

Some come in the dead of winter! Many of course these days folks don't buy an egg at the thought of eating the fruit—among other nonseasonal products—throughout the year. **Rutgers** winning junior and Seneca Falls College professor **Suzanne Freilich** considers the ever evolving technology that makes these culinary choices possible in *Trend Food: An Unusual History*.

SEE CASE HISTORY LISTING IN PAGE 12

⑥

SUNDAY 16 & WEDNESDAY 19
Blues Man

Germany's award winner **Karl Ma** knows a thing or two about the Delta Blues. A captivating performer, the critically acclaimed singer, songwriter and guitarist elevates the genre with an engaging personality and a gritty storytelling. His evening combination comes to life in a solo acoustic show at the **Flora Music Stage** and **Luxembourg Open House**.

SEE INTERVIEW WITH PAGE 38 AND CLASSIFICATION LISTINGS
ON PAGE 39 AND 40

⑦

DMSO INC

Mixing It Up

Warrington-based artist Catherine Hall likes to keep viewers on their toes. Such is the case in her most recent exhibit, "**Maestro: Popart Paints**," at Christian Dawson gallery. Three rooms feature dozens of works that range from sculptures to abstract paintings. Created with a variety of materials, each piece challenges pre-conceived ideas about the form and function of artwork.

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Wage Against the Machine

Late last December, Senate Democrats gathered at Montpelier's Capitol Plaza Hotel to discuss priorities for the upcoming legislative session. Sen. **PETER SHUMLIN** (D-Windham) made a brief pitch for raising the state's minimum wage from \$8.75 to \$12.

What did Gov. **PETER SHUMLIN** think of that, the group inquired, when he stepped in to talk about his priorities? Shumlin was actually equivocal.

"I'm willing to enter into any conversation about ways to ensure we have an equitable minimum wage," he told the senators. Then came the predictable: "Obviously with everything we do, the devil is always in the details."

Roughly two months later, Shumlin appeared to have concurred: whatever devilish details he might have harbored. Last Wednesday, he stood next to President Obama as a stage in Connecticut, grinning and clapping heartily as the president and several other New England governors called for a regional push to increase the minimum wage to \$10.30.

Shumlin's endorsement of the wage hike — followed by his declaration that Vermont would go it alone even if other states back down — blindsided many back home. Statewide advocates, opponents and lawmakers have been preoccupied by a different discussion: whether employers should be required to offer paid sick days to their workers.

"The governor hasn't expressed that desire to me," said Sen. **KEVIN MULLIN** (R-Rutland), referring to the minimum wage proposal. Mullin claims the economic development committee, which has jurisdiction over both issues in the Senate.

"We knew it was out there, but the focus and attention and debate and vote coming by leadership has all been on paid sick leave up to this point," said **JIM HARRISON**, president of the Vermont Grocers' Association, a group that opposes both pieces of legislation.

The battle over the paid sick days bill had been brewing for some time. A coalition of 15 advocacy groups and unions, including the Vermont NEA, the Vermont Workers' Center and Union for Vermont's Children, redoubled its efforts over the summer and reintroduced the long-fighting campaign.

Business groups such as the Grocers' Association and the Vermont Chamber

of Commerce have been fighting back, but Harrison didn't hold out much hope.

The House bill had a healthy 34 sponsors, and an early head count conducted by supporters indicated it had majority support. In early February, it passed the House Committee on General, Housing and Military Affairs by a 5-1 vote and moved on to the House Committee on Appropriations. If the bill passed in the House, Senate President Pro Tem **JOHN CAMPBELL** promised to bring it up for a vote in the Senate.

Shumlin, however, hasn't come out for or against paid sick leave. Sounding very much like he did at the Capitol Plaza, he issued a written statement in January saying "We all believe this is the right thing to do. The devil is always in the details, including who pays and how it is mandated." On Friday, his press secretary, **JOE ALLEN**, confirmed the governor's view hadn't changed.

SHOULD DCA AGENCIES AND WHITE HOUSE PULL-ASIDES DICTATE POLICY IN VERMONT?

Harrison had been less concerned about efforts to raise the minimum wage. State, those bills had been introduced, but none had budged, and there had been next to no discussion of them in committee. Although Shumlin indicated in mid-January that he would support an unspecified increase in the minimum wage, he didn't appear to be pushing for it. There was no voter-organized grassroots effort, and no legislative leaders were publicly talking about it.

That changed on February 26. With just a week and a half of legislative business remaining until crossover — the deadline for bills to get word out of committee — Shumlin and House Speaker **DAVID LAMONT** held the Burlington Free Press where they wanted to pass a minimum wage hike this year. The next day, the duo told a gathering of grocers and retailers not to wait the paid sick days bill. But so for the minimum wage bill? Surprised? It's got legs, and they're moving fast.

What hastened this legislative leapfrogging?

"When the president made his call for raising the minimum wage a national priority, that's when I think some life was breathed back in the Senate and House bills," said Sen. **SHUMLIN** (D-F Champlain), a cosponsor of one of these bills.

Gallagher and the White House called him several weeks before the Connecticut event, soliciting advice on how to bring Vermont on board. "Well, you're got to talk to the governor," he helpfully suggested. That phrase call, according to Gallagher, led to a "presidential pull aside" when Shumlin attended the state dinner honoring French President **FRANÇOIS HOLLANDE** last month. (Allen says Shumlin floated the idea of a regional alliance at the National Governors Association the following week, then ran by Obama.)

Regardless of who approached whom, several lawmakers say they weren't surprised to see Shumlin embrace the idea. How would it look, after all, if the governor of one of the bluest states, who also happens to lead the Democratic Governors Association, abstained from an initiative being pursued in part to help other Democrats into office during the midterm elections?

Should DCA agencies and White House pull-aside dictate policy in Vermont?

"What's the right policy? I think the advantage is," Gallagher said, adding that he has yet to see it happen with the "wage policy."

And should a last-minute move inspired by national politics override a long-running effort to provide paid sick leave to Vermont workers? At a Montpelier press conference on Monday, Shumlin defended a relationship between the two bills, but it seems likely that neither the governor nor legislative leaders have the stomach to pass both in a single session. Smith and others' concern about imposing more mandates onto small businesses after their traumatic experience of the state's health care exchange, but that concern, he said, doesn't pertain to a minimum wage increase.

Harrison plans to argue otherwise, but, he said, "I'm also a realist, and if the governor and House and Senate leadership have given their blessing, we can kick and scream all we want but they can do what they want." Shumlin's walkout on Monday was similar. "I'm confident if the legislative leadership wants to get

a minimum wage bill done, which they say, we'll get it done."

But Shenn's plan doesn't totally jibe with the bills that have been introduced back here. It's much more radical. The governor wants to implement it over three years and would suspend automatic inflation-linked wage increases during that period. Whether lawmakers will fight for a bigger increase or go gently with Shenn's is unclear.

Or, as Gaffney puts it: "The question is whether, in the usual manner, we will do the governor's bidding and retreat."

Dealing With Democrats

For the second year in a row, the question of who should hold the gavel at city hall could split the Burlington City Council clean down the middle. This time, a gentleman's agreement could work to the minority's advantage.

The Democrats struck a deal last year to resolve a prolonged stalemate between the two candidates for council president — **JUAN SHANNON** (Word 5), a Democrat, and **KAREN PAUL** (Word 6), then an independent, who was initially backed by all the non-Democratic councilors. The council agreed to elect Shannon on the condition that if the same scenario were to arise in 2004 — a 37-0 vote between a D and a non-D — the council would elect the latter.

Democrats enjoyed a solid majority at the time, and the wary alliance of Progressives, independents and a Republican that ganged up against them was already beginning to fray by the time the deal was struck. But that opposition looks different after the latest round of city council elections.

Some new faces emerged in last week's Town Meeting May election, but the results didn't dramatically change the political composition of Burlington's governing body. After a few years back in, Republican **BOB HUNTER** could battle into office in Word 4, taking a New North End seat previously held by a Democrat. The Progressives pulled a seat in Word 1 with the election of **WILLIAM COLLIER**. And Democrats maintained their links with a suburban **WANDA LEONIG** best bet her Republican opponent **TIMOTHY BURN** in Word 7 and longtime independent Councilor Paul shed his R for a D. The net result, a new split, is half Democrat, half non-Democrat.

Members of the minority parties say it's nothing personal — they've got to make complaints about Shannon's tenure — but they aren't about to pass up a chance at the presidency.

As the keeper of the council's agenda, the president holds some serious sway. A non-D in the center seat would almost certainly make the staffing rougher for Mayor **ANDREW HENNINGSEN**.

There are plenty of possible candidates. **PROGRESSIVE JANE BUCKLEY** (Word 3), who presided over the council from 1999 to 2001, is running, a run, but she and she can't be the only one thinking it over. Two other co-presidents are still around — Wright, who said he isn't coveting the post but hasn't ruled out the possibility, and independent **SHARON BLUMBERG** (Word 1), who couldn't be reached for comment.

Don't expect the Democrats to cede the presidency without a fight. Shannon said she's considering running again, but she knows she needs eight votes to hold onto the post.

Asked whether she was a contender, Paul said she'd support whomever the Democrats choose. At least three of her colleagues — none of whom wanted to be named — suggest she joined the party simply for the political capital that comes with the Democratic label. They describe Paul's stance as hypocritical, given that a year ago she wrote in an email to fellow councilors that they should support her over Shannon because she "intimately understands what it means to be nonpartisan."

In response, Paul says, "I don't think they can appreciate in the same way I can being an independent and not crusading with anyone. I don't think they can fully appreciate how much more challenging it is."

Paul described her decision to turn Dem as a "natural progression." She started crusading with the party a year ago, because she said she knew it could make her a more effective councilor. Paul cited "being able to have the opportunity to have an open exchange with colleagues about agenda items as well as the fact that the mayor stands these crassities."

Regardless of who takes the helm, Knoll predicts pushback against the administration — though not necessarily along party lines — on certain aspects of Burlington's emerging urban plan, including drastic scrutiny of the affordability of proposed downtown housing developments. □

Paul Heister was last week R's culture will return next week.

Disfigure: Tim Ayle is the domestic partner of Seven Days publisher and co-editor Paula Kuczy.

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Truancy Enforcement Is Difficult and Uneven Across Vermont

BY KEN PIGARD

In his 27 years as a teacher at Bellows Falls Academy in St. Albans, Neal Smith says he hasn't seen much improvement in the problem of truancy — children failing to attend public school. For example, he knows of a 16-year-old student who's missed at least three quarters of the school year to date. The girl's chronic absences aren't due to a severe illness or family tragedy, Smith says, but her family either can't, or won't, get her to school.

Smith won't identify the teen by name, but virtually everyone involved in truancy prevention in Franklin County — school administrators, community justice advocates, the state attorney, and caseworkers at the Vermont Department for Children and Families — agrees to be as familiar with the case. Smith says he and his colleagues feel "a high degree of powerlessness" to do anything about it.

"What the hell happens when you have a 16-year-old kid who stays home 40 out of 80 days? Pretty much nothing," Smith says. "It's not like I wake into pain in jail. I want them in school. But the law has no teeth."

What sounds like a worst-case scenario is actually "not uncommon with a subset of students," according to Marc Weinberg, director of the St. Albans Community Justice Center. During the 2011-12 school year, more than 1,400 students in Franklin and Grand Isle counties either missed more than 10 days of school, including 680 students who were absent more than 30 days.

One year ago, Weinberg helped launch the Franklin and Grand Isle Truancy Response Project, a federally funded collaboration among five supervisory entities, the St. Albans Community Justice Center, and the locally designated mental health agency Northwestern Counseling & Support Services. Its goal is to find more kids in grades 1 through 8 and try to re-engage them and their families with the school system — using a whatever-it-takes approach — before their cases end up at court.

Chittenden, Rutland and Lamoille counties have had anti-truancy programs for years — and, not surprisingly, graduation rates in those areas are improving. Chittenden County alone has a felony court docket and prosecutor specifically devoted to truancy cases.

So what point does the state consider a student at "risk"? Currently, Vermont has no statewide accepted standard, hence distinct differences between "accepted" absences — such as those resulting from illness, bereavement, family relocations or religious observances — and "unexcused" ones. Others count on excused of both excused and unexcused absences as grounds for intervention, often in the form of a mandatory meeting with school administrators, DCF caseworkers and other social-service agencies.

In 2008, Vermont's then Department of Education directed all six state's school districts and supervisory unions to adopt clear and consistent truancy policies countywide that would begin in the 2010-11 school year. Following DOE's guidelines, most schools will now send letters home to parents after no more than 10 absences and will file paperwork with DCF and/or the state's attorney after no more than 30 absences.

Now what has that worked? It's difficult to assess, partly because so few at DCF or the Vermont Agency of Education investigate truancy cases or even track the figures. But according to experts, administrators, prosecutors and other experts interviewed for this article, truancy remains an intractable to ever — in part because it's usually a symptom of larger problems in a child's life. Those can



include mental illness, emotional or behavioral problems, drug and alcohol abuse, domestic and sexual violence, homelessness, and neglect.

Notes Deputy State's Attorney Andy Strass, who's handled Chittenden County's truancy docket for the last five years: "These are very difficult cases. With truancy, you don't know what the problems are until you start to untangle them."

Considering the high rates of absenteeism in Franklin and Grand Isle schools, one might assume that their family courts would be deluged with truancy cases. They're not, and NEALS Smith thinks that's part of the problem. In the 2011 fiscal year, Grand Isle saw one truancy case referred to family court, Franklin County had none. In that same year, Chittenden County had 46 truancy cases pending from the previous year and added 42 new ones. Similarly, Rutland County had five truancy cases pending at the start of 2011 and filed another 40 throughout the year.

Under current policy, Franklin County schools are supposed to send a letter home to parents after five unexcused absences, requesting a meeting with administrators and counselors. After 10 unexcused absences, a second meeting is called, this one involving DCF and local social-service providers seeking the underlying causes of the unexcused absences. If the problem persists, only then will the school file a legal affidavit with the state's attorney to enable the judicial system to act.

That front-heavy system is one reason there are so few truancy cases in that county, according to Franklin County

State's Attorney Ben Haghighi. Another is that a child's long-term absence from school may be wrapped up in more serious and complex family or criminal issues, as in the case with the 16-year-old whose misadventure at this school year.

Lately, in hard-core truancy cases, Haghighi says, "by the time we get into court, we really don't have the best hope to enforce getting the kid to go to school."

Why? If a child is under 16, Haghighi can file criminal charges against the parents for not complying with Vermont's compulsory education law, but that advice carries no more than a \$1,000 fine. And even at its speediest, he says, the criminal justice system typically won't bring a misdemeanor case to trial in fewer than six to eight months. By then, the length of an entire school year has passed.

Haghighi's only other option is to file a CHINS — child in need of supervision — petition in family court, alleging that the child is either beyond the parents' control, or lacks parental support. In either case, he says, the end result is usually the same.

"We don't lock kids up. We can try to put them in foster care, but foster homes are a rare commodity," Haghighi says. "I've had judges say, 'I am not going to remove a child from his or her home just because they're not going to school.'"

Just as a child's goal is to make sure he or she never reaches that point, even it means showing up at their homes at 6 a.m. to help brush their teeth, get them dressed and fed, then drive them to school and sit in the car until they go inside.

IT'S NOT LIKE
I WANT KIDS
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IN SCHOOL.
BUT THE LAW
HAS NO TEETH.

NEAL SMITH

Erin Go BTV: Celebrating a Once-Scorned Immigrant Group

BY KEVIN J. KELLEY

Berlin's newest refuge group — the Whittens, Samuels, and Tillet — might see their futures pegged in this week's celebration of one of Burlington's oldest refuge groups, the Irish.

"You can point your way forward if you understand where you're been," says Vermont Irish-American historian Bill McKone. "That's true for all the refugees who come here."

A weeklong series of events organized by the Burlington Irish Heritage Festival calls attention to the historical and cultural well-

HISTORY
springs of a once-scorned ethnic group that has assimilated comfortably into American society. The festival builds toward an annual banquet on March 17, St. Patrick's Day. And this year, some green-garbed merry-makers will be toasting the 150th anniversary of the first public St. Patrick's Day celebration in Vermont's city of St.

Prior to 1844, the Burlington Irish

observed the feast day of Ireland's patron saint as a purely religious occasion. Avoidance of public revelry was in keeping with the marginalized status of refugees who had come to Vermont penniless and often without English

**IT'S BEEN A FABULOUSLY
SUCCESSFUL MARKETING TOOL.
IT'S MADE THE WORLD AWARE
OF IRISH HERITAGE.**

BILL MCKONE

language skills. Facing hunger and repression, the Irish were made to feel unwelcome by many of those who had settled decades earlier in Burlington.

"Prejudice against the immigrants had even been codified by Burlington legislators around 1849, restricting the transport of any Irish to the city by water, threatening steamer captains with hefty fines of \$100 per person,"

McKone writes in an essay surfacing the conflict for the Queen City's first St. Patrick's Day celebration. Proper Protestant Burlingtonians chastised the Irish as "destitute carriers of disease, idleness and Catholicism," he recounts. The *Pocket* also had a reputation for heavy drinking. McKone notes in this account drawn from his 2010 book *Vermont's Irish Role*.

What emboldened this vilified community to step out of the shadows on March 17, 1844?

The heroic service of Irish Vermonters in the Union Army during the Civil War, McKone suggests.

A company of mainly Irish volunteers mustered and led by Capt. John Looney had "fought with such gallantry at Gettysburg that they won the respect and tolerance of the native Vermonters," McKone writes. President Abraham Lincoln honored Looney's courage in the bloody 1863 battle by awarding him the Medal of Honor. Looney's heroism is also commemorated in a plaque that was dedicated in Burlington's City Hall



John Looney

Park last summer following a long effort by McKone to win contemporary recognition of the Irish American Warrior.

As an Irish rebel as well as an American patriot, Looney understood that oppression could meet

How Much 'Green' Does Green Up Day Require?

BY KEVIN J. KELLEY

Vermont's Green Up Day is a rite of spring, but it's not a night — as critics discovered two weeks ago, when the organization's president, Melissa Vieux, announced that a steep drop in corporate funding could jeopardize the annual volunteer cleanup effort.

Donations from Vermont companies have steadily declined over the past six years, Green Up budget documents indicate.

Three firms that are members of Vermont Businesses for Social Responsibility saw account for a loss of \$26,000. Seventh Generation stopped giving \$18,000 a year in 2011. Ben & Jerry's ceased a \$6,000 annual contribution last year, and Green Mountain Coffee Roasters is terminating its \$10,000 donation this year.

Those reductions have made it harder for Green Up to finance its \$121,000 budget for fiscal 2014. This year's total is off by \$54,000 from the 2009 figure — which means Green Up Day, which takes place the first Saturday in May, has cash for this year and next but not for 2016 and beyond, says Vieux.

Why did the contributions cease? Only the Waterbury-based coffee company suspended its

participation, says spokeswoman. "We're relocating our grant-making on organizations and projects with

year-round programming that addresses at least one of two focal points: water stewardship and sustainable food systems," said Sandy Vance, spokeswoman at the coffee company, which recently renamed itself *Karing Green* Mountain after joining forces with Coca-Cola.

"Those initiatives are important in Vermont and in all the places we operate."

A Seventh Generation representative said company officials were unavailable for comment. Ben & Jerry's also did not offer an explanation.

Vieux says many Vermonters have the mistaken impression that the state pays for the mass trash pickups; more than 20,000 volunteers collected a total of 250 tons of debris in 2014.

The May mobilization cost \$44,000 last year, according to budget documents provided by Vieux. Payments for roads and for Green Up bags constituted a bit more than half of that outlay. Additionally, the organization's general budget includes \$50,000 to pay Vieux

and another part-time worker. (Federal tax filings indicate Vieux works 30 hours a week and a secretary works 10.)

The state did finance Green Up Day in its early years. Vieux notes that in 1979 — nine years after the first one — then-gov. Richard Snodgrass let the

program loose, giving rise to the nonprofit that has run it ever since. The legislators chipped in \$44,000 a year until 2006, and \$10,000 per year thereafter. The state also donates office space in Montpelier.

Cities and towns around Vermont provide another \$21,000, bringing the public share to 31 percent of total revenues. Businesses accounted for 86 percent, while individual donors looked in at a total of \$1,800, or 1 percent of the organization's income.



Gunning for Reform: Burlington's Firearms Vote May Prove Largely Symbolic

BY MARK DAVIS

Residents of Vermont's biggest city broke assembly on Town Meeting Day voting to change local laws in a surprise election regulated on firearms that the state currently allows. Despite heated objections from some corners, the vote to change Burlington's charter passed by a margin of nearly two to one. But the election of gun control supporters has since given way to the realization that the Queen City's effort could face the same fate as an echo-chamber.

Fourteen years ago, Montpelier's push to regulate firearms quickly died in the Statehouse, where lawmakers oppose all changes to municipal charters. Three capital city legislators introduced a bill to codify the wishes of their constituents, but in the face of resistance from gun-rights advocates and wary lawmakers, the bill never even came to a vote.

Neither House Speaker Philip Brundage nor Senate President Joe Thompson John Campbell has said whether he would advance Vermont's latest attempt to municipal gun control—only that the debate would be lengthy and a vote is unlikely this year. Gov. Peter Shumlin has also been noncommittal about whether he would support the changes. Advocates on both sides acknowledge that Burlington's proposals would face fierce opposition from gun-rights advocates, about 500 of whom turned out at the Statehouse last January to argue lawmakers to oppose the charter changes.

"[Montpelier voters] asked for the exemption, just like Burlington did. And they're still waiting," Vermont Gov. Owens president Ed Cutler said in an interview. "Some things differ more, different outcomes, but some ideas." Burlington's initiative may also have momentum in an ever-broader gun-control movement as they may shift their focus from passing the Burlington charter vote in the Statehouse to building support for statewide initiatives—including mandatory background checks for gun buyers.

"Going town by town is pretty controversial," said Ann Brundage, president of Gun Sense Vermont, the organization that backed Burlington's charter changes. Calling the Burlington vote "a piece," she said, "Ideally everybody would be happier if we had a statewide solution. Our organization is focused on statewide solutions. We can stand up for gun-violence prevention, and the cities will have our back. Personally, I think it's better to have unified standards." State Rep. William Ryan (D-Burlington) offered a similar view. "If we focus on background checks, it might be something we can get all the attention and momentum behind," he said. "There is a bigger conversation about gun safety and putting common-sense solutions forward that may or may not be in the shape of those charter changes."

But a long-term statewide strategy may not have been what Burlington residents had in mind when they voted 5,191 to 2,517 in 2010 to amend the city's charter with tighter laws, \$579 to 1,046 to allow police to seize firearms after responding to domestic-violence incidents and a 241 to 247 to require gun owners to store firearms safely.

The largest city has spoken very loudly [previously], "If the state is not going to do reasonable things, then we will," said State Rep. Linda Wells-Stimpson (D-Rose Junction), a leading gun-control advocate. "It was very clear," said Wells-Stimpson. "It's not that the state is going to have to deal with."

The Burlington charter changes passed even though its advocates were significantly outvoted by the state's largest



gun-rights group, according to the Secretary of State's office. In mandatory filings 10 days before Town Meeting Day, the Vermont Federation of Sportsmen Clubs, the state's National Rifle Association affiliate, reported spending more than \$25,000 trying to defeat the initiative. Of the 10 contributions of more than \$100 to the federation's campaign, only one came from Burlington. Lawless brought in, an activist with a long history of funding conservative causes, contributed \$1,000.

**REGARDLESS OF WHAT BURLINGTON DOES,
THE REST OF THE LEGISLATURE STILL
HAS TO ANSWER TO THEIR CONSTITUENTS.
MOST VOTERS ARE PRO-GUN.**

ED CUTLER

Part of the sportsmen clubs club paid for the yellow signs bearing slogans such as "All Roads Lead to Confiscation," which seemed to sprout on every Burlington street corner as the days before the vote.

Gun Sense Vermont, by contrast, put \$1,800 on its campaign. The group reported three contributions of more than \$500. Two came from Burlington. Mary Sullivan, a former state representative, gave \$500, and photographer Carolyn Baker gave \$365. (Both groups are required to submit a new report by the end of the week detailing subsequent spending.)

Despite their investment, gun-rights groups say they

expected defeat, and planned all along to focus their energies on convincing state lawmakers to reject Burlington's decision.

"We didn't expect such a high percentage, but we were expecting to lose," said Cutler of Gun Owners of Vermont. "We just figured it would die in the Statehouse and it would be done with. We're pretty strong. Regardless of what Burlington does, the rest of the legislature still has to answer to their constituents. Most voters are pro-gun."

(That assertion is likely to be the focus of debate. A February 2012 poll by Middlebury College found that 61 percent of Vermonters supported banning the sale of assault weapons, and 45 percent favored tightening background checks for gun buyers.)

If the charter change does make it onto the legislative agenda, the heck and forth won't be exclusively about guns. There's also a question of whether a city's voters can carve out an exemption to state law.

The Burlington charter changes would supersede a Vermont law that gun groups call the Sportsmen's Bill of Rights. That means it may be a misleading—its one-paragraph law enacted in 1980 that says communities cannot adopt local rules that "clearly regulate hunting, fishing and trapping or the possession, ownership, transportation, transfer, sale, purchase, carrying, licensing or registration of traps, firearms, ammunition or components of firearms or accessories."

Despite its brevity, that paragraph has long been the weapon that gun-rights groups have relied upon to prevent individual towns from regulating their own. Campbell said a debate about whether towns can be exempt from a state law could potentially consume an entire legislative session.

"If we were to authorize that charter change, we would have no draft in such a way that it would be an exception to

current statute ...it could lead to unintended consequences," Campbell said. "There's just no time to really dig into the issue [this session], because if you do, you have to look at the constitutional issues."

White-Simpson said the gun-rights advocates have overstated the importance of the law, which she dismissed as "four lines in the municipal codes stuck between junkyards and adult-video stores."

"It doesn't give you a right to carry a gun anywhere. It doesn't say there can't be reasonable restrictions. There's a lot of room to work without trampling on the rights of law-abiding people," White-Simpson said. "One way or the other, the state owns the city of Burlington's response — and a reasonable response."

Burlington Mayor Mike Weinberger said in an interview that it was too "early in the discussion" to know whether Burkegale's initiatives would give rise to a more comprehensive statewide gun-control strategy. In the meantime, he said, he would lobby to make the charter changes law.

"I think the charter changes deal with important public-safety issues in Burlington and would improve public safety in Burlington, and the people of Burlington strongly support them," Weinberger said.

Of course, not all Queen City residents agree. Scott Chapman, a maintenance manager and competitive shooter, said the charter changes would prevent people from defending themselves. For example, he said, the ordinance requiring safe storage would make it impossible for a homeowner to quickly access a firearm in the event of a robbery.

"That's essentially dismantling the populace of Burlington in their homes," Chapman said. "That essentially takes away the deterrent for robberies and home invasions. I don't want



David Chapman

to see anybody harmed, but you're taking somebody's choice to protect the ourselves and their loved ones away from them and, in my view, that's just wrong."

State Sen. Phil Baruth (D-Chittenden) said he is inclined to focus on endorsing Burlington's charter changes instead of hoping they'll spark a statewide campaign. The reason, he said, is simple. Lawmakers have traditionally resisted state-wide measures. Last year, in the wake of the deadly Hook school shooting, Baruth filed a bill banning the manufacture and sale of high-capacity magazines and semiautomatic weapons. He withdrew it a week later because some of his colleagues had his back. It got negligible support.

Baruth said that lawmakers would have a tougher time ignoring Burlington voters' wishes than they did his initiative.

"I think the charter change will prevail in conversations," he said. "The difference will come in how people in the building will react. It's a bill in the Senate and one senator will be put off, it's not thing, but Burlington is the largest city in the state, and it was a democratic process, people will be reluctant to sleep on the process of the debate."

State Rep. Joanne Cole (D-Burlington) said the senate prepared to back the charter changes but has already warned her constituents that Burlington's will might not matter to state lawmakers.

"I'm only one vote," she said, "and democracy is messy." ☐

Seven Days Staff Writer Alison Poirer contributed to this report.

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make you feel welcome. In Springfield, the guards are nice and don't make you feel like you shouldn't be there. Before you say it's dreary, meet other places.

Elizabeth Blackwelder
BURLINGTON

YET ANOTHER MORAN PLANT PROPOSAL?

As a longtime Burlington homeowner, I have witnessed egregious spending on a few "wish list" projects that have priced themselves out of being realistic. For example, the 28-year Southern Connector expansion seems to have finally been allowed to fade away — only to be replaced with the Moran Plant saga ["Moran With a Plan," February 12].

The idea of turning a dilapidated, solvent-infested toxic site into a community center, sadly, seems to be consistent with the "logic" of city hall throwing enormous sums of money on both "studies" and proposals. In case the mayor and city council have forgotten, we already have the ECHO Lake Aquatics and Science Center. In fact, ECHO was built under the guise of being affordable for the entire city, while most residents and parents would agree it is not.

Now we're asked to get behind another expensive proposal for the Moran Plant. Since just leveling it seems to bother all these analysts, why not do something worthwhile? For those too young to remember, it was originally an electric plant. It was replaced with a large-scale solar project. They wouldn't touch the aesthetics of the waterfront, and quite likely would inspire similar projects. It's time for Burlington to stop wasting taxpayer funds and invest in something practical and worthwhile for a change.

Paul Cook
BURLINGTON

ANOTHER VIEW

Re "Moran With a Plan," February 12. With no disrespect to the idea proposed by two students from UVM, my alarm meter, my question is this: What is wrong with open space? Why do we need to develop every piece of it? How many more high-rises and restaurants do we need for private gain at taxpayer expense? What is more beautiful than Mother Nature's natural beauty? An unobstructed view across Lake Champlain toward the Adirondacks offers unexcelled, ever-changing beauty in winter, spring, summer and fall.

I do believe Burlington could benefit from a marina — located south of Porters Pier — but not a privately run

one. Let the city own and operate and reap the benefits boat-docking fees, public revenues, create some jobs.

Let's make the property on which Moran stands a true park, with grass, open space, some trees and flowers. A few basic amenities would be needed: some seating, public restrooms and trashcans. I can envision a place where one could find some tranquility, walk or relax alone or with friends or family. A place to breathe the fresh air, listen to the water, observe the waterfront, enjoy the sunshine, admire the panoramic view and marvel at the open grandeur — all of this without commercial entanglements.

Michael Goldblatt
BURLINGTON

LAST STAND AT PINE RIDGE

There were lots of online comments on Ken Pischke's March 5 story, "Gangster Lifestyles" about the recent Whittier property once occupied by the Pine Ridge School. We tracked down some of the people who commented on the story and, in some cases, they agreed to let their stories be told.

It's not to say such a wonderful place as empty. I had so many wonderful memories there. Thank you for writing this article.

Erinne Barnhart
BURLINGTON HILLS, MD

Barnhart graduated from Pine Ridge in 2008.

How about a long-term care facility for young people trying to recover from drug addiction?

Mary Jane Grace
WATERBURY

I was a student who graduated from "the Ridge" back in 1967. Had many fun times there, and it helped me a lot. So sad to see it like this now.

Tim O'Brien
NORTH YORK, ONTARIO, CANADA

I was going to drop out of high school after 10th grade, then I found Pine Ridge. Because of it, I went on to college and graduated. Pine Ridge helped me so much. If I had the money, I would revisit it.

David Hefrich
ELLENDALE, NY

Hefrich is a member of the class of 2005.

MAN VERSUS MACHINE

Re "Facing Facts: 'In Case Canada Invades,' February 26. Vermont is in a death-machine-fueled state? Never! Why did the state police allegedly buy this military armored vehicle? I don't know where that thing is kept, but the next time Wall Street takes Wallley E. Street comes to take away most of what most of us thought we had (looking more and more like, as "machine" march record highs seemingly daily), I wouldn't want to be anywhere near it.

Michael Padden
WILLSTOWN, N.Y.

It was a great tragedy that Pine Ridge School closed. It was a wonderful, life-saving educational experience for many students and their families. Pine Ridge provided an enriching education and a normal high school experience for students who were otherwise bullied and socially excluded in their local schools because of their learning differences. I am so grateful for the Pine Ridge experience and to all the amazing teachers and faculty that worked there over the years. My daughter was privileged to attend Pine Ridge.

Keith Richardson
FAIRBURY

Reading this post and every word still reminds me of the place I called home for four years of my life up until graduation in 2003. I wouldn't be the person I am today without that school. I still remember so if it were today walks down Church Street, off to ECHO on the lake, Muddy Waters, going to the Burton Factory, Ben & Jerry's on weekends and then the constant trips to Thrift shops and Bolton Valley.

I'm so upset the school went under. I just wish it didn't die in the manner it did, it was a school that had a great need for a select group of people when society shunned it. I will forever love that place, school and setting. I think I need to see the school before it's bulldozed.

Trevor Smith
PLEASANT VALLEY, N.Y.



**Franklin Swift
Billings Jr.**
1948-2014 WOODSTOCK

[illegible]

including assistant secretary of the Vermont Senate (1941-1943); executive clerk to Governor Joseph Johnson (1943-1947); secretary of the Vermont Senate (1947-1958); secretary of Civilian Military Affairs (1958-1962); and judge on the Hertford Municipal Court (1962-1963).

Billings was elected to the four-month House of Representatives in 1882 and was quickly promoted to speakership. As House speaker in 1882, Billings was an influential legislator bringing about the defunding and cancellation of U.S. Supreme Court justices' appointments, (known as *ex-officio* defunds) of the Vermont House of Representatives.

In 1966, Gillingham became a judge on the Nevada Supreme Court, serving until 1975. He was appointed to the Nevada Supreme Court and served as an associate justice from 1975 to 1982 and as chief judge from 1983 to 1994. Gillingham was nominated to the United States District Court for the District of Nevada and confirmed by the United States Senate on June 15, 1984 and served until 1990 when he became chief judge in position he held until 1993.

Jackie Blittings served in numerous community and role capacities many associated with his native Woodstock. He was Woodstock's village trustee, town agent, selectman, town and village resident for planning, commissioner and a member of the zoning and school boards. Blittings was a founder of the Norman Williams Public Library a director of the Woodstock National Bank a trustee of the Otsegoquaker Health Center and a member of the Riverside Cemetery Commission.

He was a founding trustee of the Vermont Law School, Calvin Coolidge Memorial Foundation and a trustee of the Mary Hitchcock Memorial Hospital. Judge Bailey was a member of the following associations of the

John P. Kennedy School of Government, is director of the Harvard Alumni Association, a member of the National Conference of State Trial Judges, and served on the codes of conduct committees for the Federal Judiciary in 2003. bill@kenedyschool.org.

and Pauline Richardson Gillingham. These 14-year marriage was a partnership of love and devotion to one another. Judge Billings is survived by four children: Kristin Swift Billings II, Josh Swift Billings, Elizabeth Preslawski Billings and Ann Billings Sookbein and eight grandchildren: Josh Swift Billings Jr., Nathaniel Swift Billings, Colton Swift Billings, Isaac Billings, Susan Suzanne Serra Billings, Jackson Billings, Sierra

In a 1983 editorial written at the time of Billings' appointment to chief justice of the Vermont Supreme Court, Ballard-Hendall (also judge under Robert W. Milder) wrote, "In Billings, the Supreme Court will not only have a supply of good blood in a leader but it may also benefit Vermont under his wing through the rough shoals of legislative and executive politics. Vermont is in for a solid ride. But

Billings is aimed to vent his own opinion. His has a high regard for his constituents and he is not inclined to tangle with ideologues to get his way every time. He is also a man who knows how to compromise and make mutually beneficial deals with his engineer as compromise.

Pursuant to tradition, when the Society will hold a public service, Cardinal may be made to the Thompson-Smyth Center, Woodstock, NY.

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The Bryce Dance Company Moves Through the Aging Process

BY XIAN CHIANG WARREN

The Merriam-Webster Dictionary describes "aging" as a "gradual change in an organism that leads to increased risk of weakness, disease and death," a definition that accurately reflects cultural attitudes. But the 15 current members of the Burlington-based **BRUCE DANCE COMPANY**—whose ages range from early twenties to mid-sixties—hug to differ.

To You, Around You, About You, a show about aging and caregiving, will have its penultimate performance this weekend at the **UPSCALE DANCE** theater in South Burlington. When the curtain rises, framer and choreographer **MARTIN BRUCE** will appear onstage and recite that definition aloud. Then, in a movement piece that she admits has been "disturbing" to past audiences, her dancers will give physical and verbal form to the process of decay the dictionary definition implies.

"That's how it starts, and it's real," says Bruce, a professional dancer and FURNER CENTER FOR THE PERFORMING ARTS teaching artist with an MFA from Goddard College, who volunteers at a hospice in her spare time. Bruce choreographed the piece with collaborator **EMILIA WEST**, a native pianist. Their intimate knowledge of aging and dying led them to incorporate uncomfortably authentic details into the piece, such as the wordless noise that dementia patients can utter. "I think there's that noise, like, 'Well, what a minute, what are they doing here?'" Bruce says.

But the piece evolves as the ensemble shifts the dance to reflect a more holistic interpretation of aging, which the

company developed during workshops (part of that new definition—"gradual change in an organism that leads to increased wisdom, awareness and perspective"—appears in text as a video screen.) The show's other sections explore different words pertinent to the aging process, including "memory," "hope," "health," "losses" and "transitions."

"The performance at Spotlight this weekend is the most recent incarnation of Bryce's work. It's been evolving since January 2013, when a close friend of mine passed away after a two-year struggle with brain cancer.

"Over that time period, I just knew that I needed to do something with that experience, with what I was feeling," she says. "For me it was really important to just do something with that, to open up dialogue."

Over a year, Bryce's company has earned To You, Around You, About You a poignant and controversial show that explores aging far beyond the notion of physical deterioration. Spliced into larger ensemble dances are several intimate and gorgeously performed duets, in which pairs of dancers embody dependency, dignity and agency. A video piece and an original score by New Hampshire composer Jason Broadwater add to the show without detracting from the dancers.

Contemporary dance, Bryce believes, is a particularly apt medium through which to start a dialogic about aging, since typical depictions of the process are so hung up on physical depletion. And, perhaps unusually for a contemporary dance choreographer, Bryce strives



to infuse her work with a social-change component.

In that same vein, her next project will be an on-stage performance in a Vermont town that was flooded during Tropical Storm Irene, exploring issues of home, displacement and natural disaster. "We want to go into the community, dig up stories and then relate that to the movement as well, and really look at what it means to be displaced, what it means to experience disaster," Bryce says.

In planning the project that would become To You, Around You, About You,

Bryce conducted hours of interviews with residents in assisted living facilities, as well as with their family members and caregivers. She and West conducted five dance workshops at several Burlington-area Catholic, Spanish, independent living facilities between March and July 2013, and notably hoped that some of the patients could be incorporated into the piece.

"I look at choreography and dance a little bit differently than most people," Bryce says. "I'm interested in what people think about different topics. I'm interested in uncovering what's really

A New Wing at the West Branch Gallery Embraces Landscape Painting

BY PAMELA POLSTON

Some's 13-year-old, **WEST BRANCH GALLERY & SCULPTURE PARK** is expanding—again. It wasn't that long ago that co-owners **MARK CURTIS** and **TRISH THOMPSON** created the cozy Uptown Gallery in their high-ceilinged quarters just off the Mountain Road. Later this month, they'll reveal the latest addition: a wing for landscape painting.

Called, appropriately enough, "Landscape Traditions," the 630-square-foot area will open on March 22 with an exhibit of works by nine painters who are among the best in the genre: **HARVEY KAHN**, **STEPHANE MULLA**, **JOHN JOHNSON**, **GERARD LYNN**, **GARY MILES**, **EDWARD SHAW**, **DANIEL TOPPETA**, **BATHELEN KOLE** and **THE SPENCERS**.



South Gallery by Katherine Koles

While the works vary in style and medium, they have one thing in common, aside from natural subject matter: "We're very skilled, and very soulful," said Curtis by phone from Rome. "Some are very traditional scenes, but they're rendered so beautifully," he added.

So why is a gallery known for its contemporary paintings and sculptures, too, branching into a genre as old as art itself?

Two reasons, said Curtis. The first is sheer availability. "We get submissions coming in continually," he said, including "a lot of wonderful art that doesn't fit our contemporary gallery."

The second reason may sound



sent out an open call for older dancers in December.

Both seasoned local dancers and older individuals who were new to performing responded to her call. The group expanded from five members to 15, and the show itself adapted and evolved based on the unique physical abilities of each performer. Each also brought her personal experiences with aging, caregiving and illness. Some have been caretakers, coping with family members who have illnesses such as schizophrenia, dementia, Alzheimer's disease and dementia. Many have experienced the loss of a family member.

Ultimately Bryce suggests, the point of the show is to open a dialogue, and just about anyone can relate. After all, everyone is growing older. "It's really helpful to know you're not alone in your struggle, and my hope is that art can help impact society," says anythingbutdancer *Heather Bryce*. "It's not something we have to talk away, we really can connect it to this medium."

The hope is that the audience takes the show's meditation of aging to heart. With a smile, Bryce gestures to her grey hair. "And I know this is how people see me first, but that's not who I am," she says. ☐

INFO

To view *Anything But Dancer: Five Stories* produced by Heather Bryce, check out the Saturday, March 10, 7 p.m., at the spotlight on dance theater in South Burlington, \$10 for children and seniors, www.papermills.com/events/201603

center, but is actually linked up by sensors, looking at landscapes whether real or painted, is nothing.

"We were in the negotiation for [creating] artwork for the new psychiatric facility in Berlin," Curtis noted, referring to the Art in State Buildings program. "And in the process of research, we discovered there was scientific proof that exhibited landscape images have a positive impact on pre-operative patients."

"I thought, I can connect with that," he continued. "I feel good when I look at things like that, I feel good when I am outside."

Besides, he said, "A lot of people

come in and they like the gallery, but they think it's not for them."

So really for these reasons, Curtis, who creates large-scale stone sculptures, and Swenson, a painter whose delicate work is Asian-influenced, decided to put landscape in their gallery's mix. ☐

INFO

Landscape Traditions opens with an opening on Saturday, March 12, 8-10 p.m., and runs through January 1, 2016, at West Branch Gallery & Sculpture (Penton Street). Also opening are solo shows by painters Rebecca Skarsted and Tom Collins, both through June 17. Info: 253-8943, westbranchgallery.com

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A Couple of Accomplished Quartets Tackle Debussy and Mendelssohn

BY AMY LULY

The longstanding and excellent Borromeo String Quartet returns to Vermont this weekend. And this time, the foursome will bring along a newer quartet: Gliwile, an award-winning student ensemble at the New England Conservatory in Boston, where Borromeo has been in residence since it formed 25 years ago.

Called "4 x 4," the concert is part of the talented artist **NANCY KIRCHEN's** chamber music series, **CAPITAL CITY CONCERTS** in Montpelier. Instead of including a flute piece, as CQC concerts often do, the program features all string. Gliwile will play Debussy's String Quartet in G-minor, followed by Borromeo performing Quartet No. 3 by Bartók, a composer whose early work found direct inspiration in Debussy.

To finish, the quartets will join to play Mendelssohn's String Octet. The composer wrote his lively and complex Octet in E-flat major, op. 20 in 1825 at the astonishing age of 16 and revised it for publication seven years later, leaving behind two versions.

Audience who saw the Bill T. Jones/Archie Rowen Dance Company's performance at the Vermont Opera was one seen last January heard Borromeo and Gliwile playing Mendelssohn's published version. Borromeo's first violinist, Nicholas Kirichen, says that's because

CLASSICAL MUSIC



Borromeo String Quartet

THE QUARTETS WILL PLAY THE PIECE LOOKING AT THE FULL HANDWRITTEN SCORE ON THEIR LAPTOPS WHILE "TURNING PAGES" WITH FOOT PEDALS.

20 works, most dating from the second half of the 1800s — "it's very hard to beat the Mendelssohn. In both his versions, by the way."

The original, still unpublished manuscript is held in the Library of Congress, Kirichen says, where he was able to access it digitally. The quartets will play the piece looking at the full handwritten score on their laptops while "turning pages" with foot pedals. Kirichen prefers this arrangement to the usual paper scores, which for space reasons display only each musician's part.

Kirichen employs technology for more than just scores. In a bid to defy the ever-present notion of musical perfection, he began recording Borromeo's every live performance in 2000. The group's Living Archive project makes each concert available on CD for purchase or, more recently on YouTube for free. The project allows listeners to, say, compare two performances of the same work on successive nights. Kirichen notes that this weekend's concerts will be

recorded, though he hasn't yet decided as a format for dissemination.

Gliwile String Quartet had to catch up on Borromeo's tech advances for the quartet's collaboration. That was not the only insight the young group gained from the established one.

First violinist and NEC senior Jeremiah Sergiotti-Velazquez says the older group "pushes us to sound as good as we can." The Argentinian forms Gliwile with violinist Li-Min Liang, violist Ting-Ia Lu and cellist Karing Lee.

Borromeo's long history of playing together, Sergiotti-Velazquez notes, "gives them a certain identity and personality" (Borromeo cofounders Kirichen and Victor Kan, on cello, were more recently joined by violinist Christopher Tang and violist Mai Mamuchela). Meanwhile, Gliwile's members, two of whom are graduate students, have been together for less than two years. The group was chosen as one of the classical ensembles quartets at the NEC, both this year and last.

Kirichen and his colleagues first got to know some of Gliwile's members six years ago at the Ties School of Music in New Mexico, where Borromeo maintains another of its many residences. Others are at the Isabella Stewart Gardner Museum in Boston, the Aaron Copland House in New York and two more halls in Tokyo.

When Gliwile formed, says Kirichen, he noticed "they had a really special commitment to what they were doing." Gliwile already plays on a professional level, he adds, as "there's an incredibly rich exchange that happens" in playing together.

Sergiotti-Velazquez agrees: "It's a lot of fun to play with them," he says. ☺

INFO

The Borromeo and Gliwile string quartets perform "4 x 4" Saturday March 18, 8 p.m., at the Montpelier Theatre in Rutland, and Sunday March 19, 3:30 p.m., at the Montpelier Courthouse in Montpelier. \$10-25; capacity-concerts.org; comconcerts.net

the dance company photographed the work instead that version. At the concert in Rutland and Montpelier, by contrast, audiences will hear the manuscript version.

Kirichen notes "big changes" between versions, including 16 bars of music Mendelssohn simply cut. "There are some sections that really are a pity to have lost," says the violinist.

Nevertheless, he adds, within the limited repertoire of string artists — perhaps

In a Performance at Middlebury College, Two Brooklynites Explore the Sounds of Silence

BY ETHAN DE GIZFE

Inspired by one of the noisiest cities in the world, musician Craig Shepard has composed a piece of music so still and spacious that most of his listeners didn't even realize when it was being performed.

That's because Shepard, 38, performed the some portion of *On Foot Brooklyn*, his multi-media collaboration with partner Beth O'Brien, 37, on the streets of Brooklyn, as buses and taxis and pedestrians passed in noisy waves. Even if the masses of scurrying Brooklynites did notice the guy on the corner with the trumpet to his mouth, they probably just thought him one of the

various components and intentions of the sophisticated original piece.

One of the people responsible for bringing *On Foot Brooklyn* to Middlebury College is associate professor of philosophy **KAREN KHALIFA**, who has known Shepard since childhood. "[Shepard] is my longest intellectual and musical collaborator," Khalifa writes in an email, "and I've learned so much from him that I thought others could learn a lot from him, too."

On Foot itself is a strongly site-specific artwork. Shepard not only performed it outdoors on numerous Brooklyn streets

The piece isn't about silence per se, insists Shepard in a phone conversation from Brooklyn. "What's been more interesting for me over the years is thinking about stillness," he says. "That's an experience that happens in your mind. An actual consciousness."

Wasn't it awkward, though, to walk in silence through a noisy city with a group of strangers? Yes, a little, Shepard admits, but, as he says, "The experience of silence was something that happened together. When we walked together, the silence came from the commitment that we had to each other."

strategy. Fragmented video stills will be juxtaposed with several types of audio: Shepard's compositions, performed live with varying instrumentation (with the help of at least one Middlebury student), "field recordings" of the ambient sounds of the sites of his performances, and silence.

"The idea of our performance is not to give you an idea of what it would be like to be there," O'Brien says, "but to take different aspects of what it's like to be there and present them in this partial, somewhat disjointed way. Sort of like a memory of a sound that happened in that space."

On his perch atop the stairs, Shepard says, he learned not only about the diversity of Brooklyn (and the surprisingly suburban voices of many of its neighborhoods) but about the functioning of his own mental mapping system. To use the subway in New York City, he says, "is almost like color-coding." Each weird, vehicular transit in favor of foot power resulted in a refinement of Shepard's ability to orient himself in the city, he says.

WHAT'S BEEN INTERESTING FOR ME OVER THE YEARS IS THINKING ABOUT STILLNESS. THAT'S AN EXPERIENCE THAT HAPPENS IN YOUR MIND.

CRAG SHEPARD

With *On Foot Brooklyn*, Shepard and O'Brien hope to stimulate thought in their audience members and to inspire them. "A good result... would be for [a viewer] to get the energy to do something that they want to do in their own life," Shepard says. "We offer this [performance] up as an invitation to consider that in what we did with our lives for three months. What might you do with yours?" ☐

INFO

On Foot: Brooklyn's Friday March 11 at 3:30 p.m., at Room 220 at the Astor Center at State Library Middlebury College. Free performance talk Thursday March 13 at 3:30 p.m. in Room 220 at the Astor Center. Both events are free. middlebury.edu/fof



MULTIMEDIA

Craig Shepard performs in Brooklyn on April 20, 2010.

city's countless corners. Had they listened more closely to the muted sounds, reading the gaps (as it were) between the notes, they might have tuned in to Shepard's exploration of the ways in which silence and stillness fit into the modern urban landscape.

As Shepard played, O'Brien deconstructed his performances in photos and video, the result of this audiovisual collaboration in *On Foot Brooklyn*, which the artists will present at Middlebury College's **ARTS CENTER AT STATE LIBRARY** this Friday. This new work is both a summary and a partly improvisational rearrangement of

but was inspired to compose it on his many walks through that city's diverse neighborhoods. Each week for 13 weeks in 2011, Shepard set out on a lengthy walk from his home in the Gowanus neighborhood to a different quadrant of the city, allowing sonic ideas to form and brew in his head. Each Sunday, he'd lead a silent walk to another site in Brooklyn to perform that week's composition in a public space. Through his crafting list, various websites and word of mouth, he invited members of the public to walk along with him, but only if they agreed to turn off their phones and stroll in silence.

O'Brien would accompany those walks on her bicycle, shooting the photos and videos that constitute the visual portion of *On Foot Brooklyn*. "I definitely took inspiration from the way that Craig walks with silence in the way that I made the video," she says. "The overall structure of the video has spaces or sections of just black, the visual equivalent of silence." A book of 78 of O'Brien's photos from the project is slated for publication this summer.

In adapting their hyper-local artwork for performance in other venues, O'Brien and Shepard came up with an unusual

WTF? How can Barre and Montpelier be equidistant from mile marker 47 on Interstate 89? (and other highway mysteries)



I'm intimately familiar with Interstate 89 — as at least I like to think so. A few days a week, I drive from my home in Lebanon, N.H., to Burlington, a 155-mile round trip that takes me through the highway's varied ecosystems. There's the scary drop-off near mile marker 79, the lovely and often snow-whipped wilds between Exit 4 (Randolph) and Exit 5 (Northfield), the straightaway near Bolton where everyone races, and the two gun-hedden pull-throughs near Williston where the state police hang out with speed guns.

During my dozens of hours on I-89, I've pondered a few enduring mysteries — questions that appear to have tripped some Seven Days readers and staff, too. For instance: A road sign near Quechee lists Barre as 51 miles away and Montpelier as 53 miles. Yet, near mile marker 47, a sign informs us they are each seven miles distant. WTF?

When we discussed this conundrum during a recent editorial meeting, it opened up an interesting-until-now can of Vermont Collegiality called out more questions.

Why do some towns far from I-89 — such as Vergennes — appear as exits, despite

while other towns of similar sizes and distances don't? Speaking of Vergennes, why are northbound drivers told to exit for that town not at what seems like the logical place — Exit 11 in Richford — but instead at 189? Why are there mile markers every 0.2 miles? Which stretch of I-89 has the most accidents?

To answer these burning questions, I enlisted folks at the Vermont Agency of Transportation. Erik Fillion, VTAs's public outreach manager, replied quickly and was eager to unearth answers from the remote corners of his agency.

First, some Chilton Construction of this highway where I spend so much of my life began in the late 1960s, as part of President Dwight D. Eisenhower's push to build a system of interstates across the country. I-89 was blessed and perched on 39 sections from 1957 to 1978. The first stretch, between Montpelier and Middlesex, opened in 1960. I-89 grabbed up acres of houses, farms and wetlands. [In water road, Interstate 94, also claimed a house: life. Assemblyman former Romanus Tenney killed himself in 1964 as the highway was blasted through his land.]

In light of the drama of I-89's construction — and the way it

reshaped sections of the state — some of our logistical questions seem significant. Yet our curiosity remains. Why does a sign list Barre and Montpelier as equidistant from northbound mile marker 47, when we would expect to find Barre closer at that point?

The answer came from Mary Spicer, the highway research manager at VTAs. "There are two exits a driver might use to get to Barre, Exit 6 and Exit 7," she wrote. "South of Exit 6, the distance to Barre [via Exit 6] is two miles shorter than the distance to Montpelier [via Exit 6]. North of Exit 6, the distance to Barre [via Exit 7] is the same distance as the distance to Montpelier [via Exit 6]."

Around the mile marker, then, the road curves in such a way as to be equidistant from the two towns. So it's all about geometry. Yet when we inquired why some far-from-the-highway towns show up on certain exit signs — such as Bristol at Exit 12 and Vergennes at Exit 13 — the answer was all about logic.

Spicer explained an slightly hazy-sounding term: "The towns selected to be on the primary guide signs [Exit 1 mile; Exit 1/2 mile; Exit Next Right] etc.) are typically the major

destinations on the state highway accessed by that exit. Most exits also have a supplementary guide sign, which might list other towns accessed from other routes that intersect the primary route, or any of several types of destinations allowed under state sign statute [10 VSA §940(f)], such as colleges or airports. Signing for Vergennes, for example, helps drivers who are headed for VT 22A understand that Exit 13 is the correct exit for that major 'back route'."

Equally logical was Spicer's explanation for the 0.2-mile interval markers. The signs help emergency responders find accidents and other mishaps, such as roadkill. Spicer also pointed out something I'd never noticed: "These are smaller, diamond-size markers at 0.05 mile intervals, but these are difficult to read at highway speeds."

All of this heavy signage can get expensive. The 2011 cost of installing mile-marker signs along the entirety of I-89 was roughly \$950,000, or about \$150 per sign, according to VTAs.

Those road signs help responders find accidents — but where do most of the accidents occur? Again, according to VTAs, the segment of I-89 between Exits 10 and 11 (Richford to Waterbury) needed just 32 crashes in 2012 — a track record for 32 miles stretch. The number up was the passage between Exits 5 and 6 — Randolph to Northfield — with 67 crashes. (These two locales tend to see some of the worst winter weather in the state.) The stretch of road between Colchester and Gorge, with 44 bangs up.

Some of my colleagues' other queries — where can drivers gas up after midnight on I-89? Where can they take a pit break between the Sharon and Williston rest areas? — were no less pressing, but not quite of a caliber to be tackled by VTAs. As a frequent traveler, I have the answer to question No. 1: Randolph or Waterbury. As for No. 2: You're either a 68-mile stretch. If neither calls, you'll have to get creative. ☺

INFO

Outrage? Curiosity? Contact us about everything I-89 by emailing questions to WTF@vermontpost.com.

Dear Cecil,

How much power does a typical orgasm produce? Could a man or woman possibly power their Christmas lights for several seconds if they harnessed this energy somehow?

Larry

Certainly at your place won't be a host, Larry. Nonetheless, I know immediately that this was the type of investigation we at the Straight Dope were put on this Earth to do. Making a preliminary recommendation of the journals, I came upon an article titled "The Male Orgasm Probe: Contractions Measured by Anal Probe." This is a light bulb, so to speak. "Dad," I said to my assistant, "I've got a little project for you."

Wasn't about to experiment on her own person. However, always ready to lit the bulbs and run a spreadsheet or two, she established as follows:

- Recent testing of straight couples suggests men burn about four calories per minute during sex and women about three. If we conservatively assume the average sex act lasts 25 minutes, this equates to about 100 calories for men and 75 calories for women. When that energy is averaged over 25 minutes, the participants consume roughly a quarter of a watt each while having sex.
- A string of 100 incandescent Christmas lights draws about 40

watts, so on average a person engaged in sex uses enough juice to power a disappointing 5/10 of one light.

- Technology to the rescue. A string of 70 high-efficiency LED lights draws about five watts, meaning the average person having sex could power about 2.6 such lights, and a busy couple about seven. This still isn't tall that dazzling, but at least they'll have enough illumination to find the remote and turn the TV back on.

- The above numbers refer to the sex act in total — the energy that goes into an orgasm is much less. The contractions during climax can last from as little as five seconds for a man to well over a minute for a woman. Typical caloric expenditure during orgasm thus ranges from about one to two for men, and at most about four to seven for women. In other words, the total body energy used during orgasm is about 0.003 to 0.03 percent of a 350-calorie Big Mac.

"Dad," I said, "surely this understates matters. From observation we know the male orgasm emits considerable



propulsive force. Looking at that anal-probe article, I find a chart depicting the contractions of one subject's orgasm. The pressure spike from baseline to peak is measured at just 225 centimeters of H₂O. That's more than seven feet. This guy is feeling his Christmas!

One told her own, explaining that this figure had nothing to do with the subject's actual projectile range, it simply told us the maximum and tension measured during his orgasm was equivalent to the downward pressure exerted by a 225 centimeter column of water. Another laments, "She went all."

- Anal probes, while not without their drawbacks, were an improvement over the previous method of measuring orgasmic strength, (namely coiled needle electrodes, the mere thought of which makes one squirm).
- In the article in question (Dobkin et al., *Archives of*

Genital Behavior, 1968), 11 male subjects were fitted with probes and instructed to masturbate to orgasm. Interestingly, for most participants one of two types of orgasms was seen.

In the first, the subjects had a regular series of contractions lasting 10 to 15 seconds, then they were done. In the second, the subjects had 10 to 15 regular contractions followed by additional contractions of diminishing strength at irregular intervals, the whole process taking up to 60 seconds. Subjects always had the same type of orgasm; they never switched around.

- In a 1982 study of female orgasms using similar techniques, Beblen and company again found multiple types of orgasms, which for the most part corresponded to the male varieties. In the first type, the subjects had a dozen or so contractions over a like number of seconds, at which point came over. In the second, the subjects had a series of regular contractions followed by a longer series of irregular

ones, for an average of 33 and in the extreme case 56. The pressure spike during each contraction was considerably less than for the men, possibly due to the fact that the women were physically smaller. But the type 2 female orgasms on average lasted 50 seconds and in one case 107 seconds — and no man alive can match that.

- Back to the question, Dad, continued. Using some seriously wild-ass assumptions about the pressure field produced in orgasm, I calculate that a typical male orgasm puts out about 0.003 watts, while the female equivalent generates roughly 0.03 watts.

Controversy then erupted. I argued that, notwithstanding the occasional prolonged female orgasm, it was implausible that women on average generated twice the amount of men. That's because you're a smart pig, said Dad. Be that as it may, the energy generated by either set during orgasm is minuscule. So, Larry, next time you fantasize about plugging yourself into the grid, remember: the Hoover Dam you want.

INFO

If there something you need to get straight? Cecil Adams can deliver the facts and figures on any topic. Write Cecil Adams at the Chicago Reader, 11 E. Wacker Drive, 5E-5087, or cecil@thestraightdope.com.



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OLIVER PEOPLES
OPTICAL

Crystal Clear

BY ETHAN DE BEER

The red neon sign in the window is more than just a beacon to those seeking Angela Gately's workshop. It's a testament to her skills.

Gately herself made that neon sign as well as the many glass animals and flowers that dot the shop's surfaces, and they find her workshop a honeycomb. It's pleasantly at odds with the Brutalist architecture of the Cook Physical Science Building.

Gately, 66, is the scientific glassblower for the University of Vermont's chemistry department, a post she has held for 30 years. When her predecessor, Roy Clark, asked her in 1981 if she might like to learn his trade, Gately was working in the chemistry department stockroom and taking a few graduate courses, but hadn't yet, as she puts it, "figured out life." She accepted Clark's invitation and, after working with him for three years, Gately assumed her master's position in 1984 when he retired.

Scientific glassblowers do not puff or blow through long metal tubes into molten blobs of glass. Gately refers to those folks as "artistic glassblowers," but her own work requires a certain artistic sensibility. She uses specialized torches, paddles and files to create complex glass devices that, in another context, might well be called sculptures.

Gately mostly works in borosilicate glass (like Pyrex), melting, bending and stretching it in the exacting specifications of professors and graduate students. Gately has made glassware for UVM's College of Medicine and geology and engineering departments, among others.

Assistant professor of chemistry Adam Whitley says of Gately, "I've given her pictures of things I'd wanted her to make, just pipe dreams in my mind. She can put them together in a day or two, which is amazing."

On a snowy day in late February, Gately goes down to a corner of her workshop and several of the labs that use her handwork.

SEVEN DAYS What exactly is scientific glassblowing and how does it differ from 'normal' glassblowing?

ANGELA GATELY I work mostly with graduate students. People who are doing higher research need very specialized custom-made or custom-constructed cellulosic and non-cellulosic apparatus — whatever — to help them either purify their chemicals or help them make the *in situ* chemicals. So I make their glassware.

My raw materials are different chemicals of tubing, and I use torches. It's called "fume working." To manipulate the glass, you have to melt it, and once you melt it, you need to control the glass in gravity so you need to rotate it.



NAME
Angela Gately
TOWN
Burlington
JOB
Scientific Glassblower



Gately's vacuum line for diffusing pumps, right.

The glass that I use has been developed for use in chemistry. It has a very low coefficient of expansion, since chemists like to themselves push their glassware.

SO DO YOU HAVE SKILLFUL SKILLS, AS DO YOU WORK RIGHT FROM THE GLASS ITSELF?

AG From the glass. When they come in the door, people usually give me a schematic of what they want. One of the nice things about this job is that many of the pieces are one-offs. I'll make something, and I haven't made it before, and I'm probably not going to make it again. Depending on their complexity, those are probably the most rewarding.

SO IS IT UNUSUAL FOR A UNIVERSITY TO EMPLOY A SCIENTIFIC GLASSBLOWER? ARE SOME OF THOSE GLASSWARE AVAILABLE FOR PURCHASE?

AG In the old days, universities pretty much did have their own glassblowing shops. MIT [Massachusetts Institute of Technology] had three or four; U Mass [University of Massachusetts] had three or four; U Conn [University of Connecticut] had two. U

Conn, I believe, is just getting rid of their glassblower shop.

Some of these things are not really suitable in a catalog. A grad student can walk in with a piece, I can fire-polish it for them, and they can walk out the door. To get a three-inch piece of glass cut, and have it right here, they would've had to have ordered it, like, two weeks ago, and paid who knows how much for it. I try to make things as quickly as I can so people don't have to wait.

SO WHAT IS THIS ENORMOUS CONTRAPTION?

AG That's an oil diffusion pump. It took

me a long time to put it together, but I made it without having an end user. And then [associate professor of chemistry Gary] Whitman said, "I have a big project, and I really want that thing made — it's called an oil diffusion pump." I said, "Oh, great. I have one." He said, "You're kidding?" It was pretty nice when it all came together.

DO YOU CONSIDER YOURSELF MORE OF AN ARTIST? A SCIENTIST? AN ARTISAN?

AG I guess I do think of myself more as a technician. I think I would be throwing myself to say I was an artist. [Displays a glass trifid she has made.] I really do enjoy making things, and I guess a lot of it does go back to nature. It's a way to develop my skills. Even doing this helps with the scientific glassblowing: figuring out how to put things together and not having it break before you're done.

I'm always developing my skills. One of the really nice things about the position is that there's always something to learn. It's artistic, and it's scientific, and it's a nice mixing of the two. ☐

INFO

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NECI CONFID



Rachel Katsimides, left, and Lauren Legeron. Katsimides was a graduate of NECI in Montpelier.



Annie Dwyer

Vermont's struggling culinary school plans its next course

BY KATHRYN FLAGG

Older first Rachel, chef salad, curries soup. All to-go? Chef Ryan O'Malley stands from his command post in the kitchens of NECI on Main, a kitchen-turned-classroom for students at the New England Culinary Institute in Montpelier. O'Malley, a tall white chef's hat, watches closely as his charges — eight or so students in white coats and lacy blue-and-white checkered pants — handle on the line. One starts in on the "Rashen," the restaurant's take on a turkey hashben, by layering thick slices of bread, another cooks first up an enormous gas range and pulls out a sautépan to warm up the corn-grazer soup.

Thus, in a nutshell, is what a NECI education has been about for 34 years: not just the theory of cooking but the practice of it. The accredited, for-profit college, which awards associate's and bachelor's degrees as well as professional certificates, puts students to work in the kitchens of actual restaurants with paying customers. Learning to navigate the chaos of a

working kitchen is arguably the most important part of a budding chef's education.

At NECI, that high-stakes, high-pressure atmosphere extends to the boardroom. Vermont's only culinary institute is struggling to regain its financial footing after many years of roller-coaster revenues.

"They like to live in the chaos that they create," says Jason Giggs, a former NECI instructor who now heads Burlington Technical Center's culinary program. "For some companies, that works. For some places, that doesn't."

It's been a hard few years for the named institution, which supports credit with jumpstarting Vermont's non-credit culinary scene. Not surprisingly, revenues are flying.

NECI's going under, and they're closing. That's one doomsday scenario that Jessica Rasmussen, a NECI alumna who now sits on the board, knows is circulating among foodies. Rumors on that theme were echoed by numerous former faculty members, administrators and students, but not far attribution.

Such gossip does "nothing but drive us," says Richard Fleck, the board chair and acting president while NECI's 79-year-old president and cofounder Preston Noyes, a two-time cancer survivor, recovers from radiation treatment at a Vermont rehabilitation facility.

NECI isn't in "panic mode," Fleck insists. But the news isn't all good, either, he acknowledges. Vermont's sole culinary school is an institution looking at big changes in its immediate future — changes necessitated in large part by a shrinking enrollment, aging leadership and precarious finances.

Among foodies, NECI has a top-notch reputation. Alumni range from high-profile culinary chefs such as Alice Waters to highly regarded local restaurateurs including the chef-owners of Mirabeau Café and the Perfect Wife, the head chef at Barre's up-and-coming Cornerstone Pub & Kitchen, and the executive chef at the Ilona Harbor Club. Right NECI alumni were among this year's James Beard finalists, and the school boasts four French

ENTIAL



Chef Instructor Spanch Hahley and students in the kitchen.

master chefs on faculty — more than any other culinary school in the country.

Chambers executive chef Jean-Louis Geron runs an leased a year ago, Geron acquires range from a silver teapot from the Maitre d'Hotel de France to a set on the Road Network computer "Chopped."

But the school is up against some tough trends. Enrollment is down from the high-water mark of nearly 800 students 25 years ago to fewer than 300 this year. To be "comfortable," Flax says, NCCI needs to enroll between 250 and 300.

Cash flow is a concern, too, particularly during periods of the year — now until next fall — when fewer students join the ranks. As enrollment has dwindled, the staff has shrunk, from more than 400 a decade ago to 160 today. The latest round of layoffs happened just last month, when NCCI fired many employees — "under night," says Flax.

On the bright side, NCCI's payroll will rise between \$6 million and \$8 million, Flax says, and the school generates \$2 to

\$3 million each year in rooms and meals taxes. New staff-in programs will potentially drive up more revenue and, year-to-date, the school is in the black. But the numbers aren't what they used to be. Today NCCI grossed between \$12 million and \$14 million annually, which is about half what it once did.

Flax and his colleagues aren't giving up. He predicts, "We're going to get this back."

Four Profit

The entrepreneurs who cooked up the vision of a culinary school in Vermont weren't cooks themselves. Voigt and John Dineen met in the 1950s at Goddard College, where Voigt was then dean of summer programs and Dineen started the school's summer writing program. Their wives, Elie a Royal Voigt and Louise Clark, respectively, were both poets involved in the graduate writing program at Goddard, a school known for its alternative approach. Dineen and Voigt decided they wanted to go into business together, so they

ascribed for a promising idea and landed as the plan to open a culinary school in 1970. Both took out second mortgages and chopped in \$10,000, their wives later invested \$5,000 each.

"The opportunity that we saw in 1969" — the year NCCI took on its first students — "was that there was going to be a food boom in America," says Dineen today. They reasoned that an American food boom would require American chefs. At the time, Dineen says, programs at the Culinary Institute of America and Johnson & Wales University had large classes that learned in test kitchens.

Dineen, Voigt and NCCI's first executive chef, Michael LaRocca, concocted a different model: one that relied on hands-on learning, small classes and working restaurants. It was based in part on the tradition of apprenticeship among European chefs, but Dineen says Voigt also borrowed from the medical-school model of rotations and residencies. NCCI's motto — "Where You Learn By Living It" — reflects that vision.

When NCCI's first senior students

VERMONT'S SOLE CULINARY SCHOOL IS AN INSTITUTION LOOKING AT BIG CHANGES IN ITS IMMEDIATE FUTURE — CHANGES NECESSITATED IN LARGE PART BY A SHRINKING ENROLLMENT, AGING LEADERSHIP AND PRECARIOUS FINANCES

enrolled, they staffed the kitchen at Montpelier's Tavern Motor Inn. It was a leap of faith for everyone involved.

But the leap paid off, and NCCI grew quickly. The school opened a Chittenden County campus in 1986, when the Koons Restaurant & Spa in town. To add a bachelor of arts program, purchased a restaurant on Church Street in Burlington and expanded in Montpelier. For many years, NCCI's "Chef's Table" was the go-to spot for special occasions in the capital city. Today it only opens for career functions and special events.

The late '90s brought personal drama to NCCI, as reporter James Brander chronicles in a *Wall Street Journal* story last November. Days reported in 2000 Dineen and Clark were in the middle of a bitter divorce, and their conflict migrated from the bedroom to the boardroom. Clark routinely sided with the Voigts, and board meetings became divisive and fractious. In the end, Dineen negotiated a plan that

obligated NECI to pay Glock \$1,200 a month in place of attorney payments directly from him. The deal fell apart, but other board members expressed dismay at the "misery" entanglement of the business in Drennon and Glock's divorce.

It was around this time that Voigt and Drennon's differing visions for the school finally came to a head. Former employees told *SmileLife* that Voigt was all about protecting the school's mission. "Education was the most important thing to him," former public relations director Pam Raughter told the *WFO* reporter.

Drennon, on the other hand, was pushing for faster growth, he wanted the company to go public. He told *SmileLife*: "We were the most expensive culinary school in the country and underappreciated."

'Too Many Irons in the Fire'

In 1998, Glock and the two Voigts ousted Drennon as chief operating officer; the trio bought out his shares in the company. Now living in Connecticut, Drennon says he hasn't followed NECI's highs and lows in the decade and a half that followed.

But his concerns back then — about NECI's price tag and undercapitalized portfolio — are some of the same ones former employees and alumni are voicing today. NECI is still privately held. The primary shareholders are still the Voigts and Glock. All three are ready to dissent, says Piles.

After Vermont closed its culinary institute soon to founder at the same time that Vermont's food culture began to flourish? It's a complicated question to answer. Part of it boils down to competition. When Tom Irvine was founding which culinary school to attend in 1988, the former NECI executive felt recalls that he was influenced by John Child, who had said in an interview she wished she could have attended NECI. What NECI offered, at that time, was unique in the world of culinary education.

But soon other colleges were imitating the business model, providing the same hands-on-style classes. And the start of a movement — which NECI undoubtedly fostered and continues to support — took root in Vermont and elsewhere. When Irvine moved to Vermont in 1982, he recalls, "the only thing Vermont had to offer was a hamburger." As early additions to the food landscape, NECI's restaurants offered a new and exciting glimpse of an evolving culinary world. Then, all of a sudden, high-end restaurants were popping up all over, including in some rural parts of the state. This raises the issue that so many of these hands-on-style chefs, and the young to whom they were teaching, are doing so well — and here we are struggling!"

The school's long-selling property 17 got rid of NECI's Commons, the Church Street restaurant, in 2009. In 2009, the school shut down its Essex campus, compelling its return to Montpelier. Today NECI operates out of a remodeled 19th-century home on the campus of the Vermont College of Fine



Chief instructor David Pineson and students, Jackson Pineson, right, and John Mucha in a Vermont College class.

Arts. Students live on campus and work in kitchen classrooms in Derby Cafe, at the National Life complex, and downtown at La Brocante and NECI on Main.

"NECI had too many irons in the fire," says board member Jo V. Miller, an alum who teaches at Colorado State University. "There was a conscious decision to pull back and refocus on what we could do well rather than being extended out beyond what we could reasonably accomplish."

Other problems stemmed from the very model that makes NECI special. Students in the main culinary arts program spend six months of each year in Vermont and six months at on-the-job apprenticeships. The length of that schedule makes it harder for older, nontraditional students to participate, and their enrollment numbers have dropped off significantly.

The paid apprenticeships, too, have been double-edged. Seven or eight years ago, as many as 30 percent of students didn't come back to school after work, so doing it was a way to learn on the job than pay back student loans. NECI has occasionally had to stop sending students to some of the places where they were doing their apprenticeships as a result.

Board members also say that NECI has been hampered — unfairly — into that group of pre-professional colleges "not to equate

the last nail out of everybody," as board member Miller puts it. In recent years, culinary schools have been singled out for allegedly "tripping off" students. Eric Grossman, a rating *Food Network* star and chef, told *News magazine* in 2014 that culinary students "are paying low-school prices, and they are training them for minimum-wage jobs... How do rock stars become famous? They work hard. They don't go to guitar school!"

NECI counters that, while students don't earn much in the first years out of school, their degrees qualify them for leadership positions in the world that make big big salary jumps. Five or 10 years out from graduation, even so, students — and their parents — are scrutinizing the price tags of expensive colleges, NECI's included. Tuition for a 24-month associate's degree currently runs \$74,000 at NECI, and a 36-month

bachelor's degree program in culinary arts costs \$142,000. The school's tuition rates at this year's levels for the upcoming school year, hoping to lure students from competing schools.

"Grads are leaving their schools with a lot of debt," says Irvine, who is now executive director of the Vermont College Council. "Unless you are really paper committed to meeting up the food chain, so to

speak, it's hard to justify an education like that if you're only going to make \$12 an hour."

Cooler Heads ... Rolled

Irvine says NECI's goal, during the last of the eight years he was there, was to be a "smaller and more efficient machine." He left in 2001. Yet the college has struggled to make meaningful changes, particularly in its leadership. Healed by supporters as visionary and dedicated, Voigt is also 79 and ailing. He has struggled to motivate and replace himself in what is arguably his life's project.

Twice in the past four years, NECI has transparently announced new presidents, only to see those positions vacated upon within months. First came Robert "Skip" Myers, hired around previously as president of Towson University College in Niskayuna, N.Y. He took on the top position at NECI in early 2010.

"The more I looked, the more I came convinced that this is a very special place," Myers said in a NECI press release. "I was extremely impressed not only with what NECI is, but with how the college is evolving and what it can become."

"I'm definitely on this for the long haul," he vowed.

He was gone three months later, halfway through a six-month onboarding relationship with Voigt. Myers did not return phone calls for this story.

Next up was Bill Wheeler, who had joined NECI as the chief financial officer and general counsel in early 2009. In December 2010, NECI announced that Wheeler would be taking on the president's role, while Voigt remained CEO.

"I am pleased to pass the reins into

NECI HAD TOO MANY IRONS IN THE FIRE. THERE WAS A CONSCIOUS DECISION TO PULL BACK AND REFOCUS ON WHAT WE COULD DO WELL.

JEFF MILLER

bu very capable hands." Velot said in a press release from the school. Michard expressed enthusiasm for the years ahead. "The opportunities were endless right now," the new president said. He told his local newspaper, the *Waterbury Record*, that he planned to remain in the position until he retired.

In his second, posted on *Indecision*, Michard takes credit for the "complete reorganization" of NECI's finance department — which for several years, he says at the national level, was unable to produce accurate monthly financials. Michard says he developed a new strategic plan in his first year at NECI, which included closing the finance operations.

"To what end?" he dramatic turn-around of financial results," he notes continues, from net losses in fiscal years 2006 and 2009 of \$475,000 and \$3.7 million, respectively, to a fiscal year 2010 net operating profit of \$1.1 million.

In early 2012, Michard, too, was gone, his profile on the professional networking site LinkedIn refers to his time at the top as a "nine-month role as interim president."

Despite all the decades of information he put on line about his NECI tenure, Michard declined to speak with *Seven Days* for this story. "I've moved on," he said, "and I'd like to keep it that way."

Hot Prospecting

"It is a secret that NECI is trying to make a transition," says Fliss. The school has a three-year business plan to boost revenues so it can buy out the three primary shareholders — the Yaggs and Glöck — and make the switch from its for-profit structure to a nonprofit one.

Making that switch isn't complicated, Fliss says. It's just "financially hard for an institution that's running right on the edge."

The hope is that by going nonprofit, NECI can tap into other sources of funding, including charitable ones.

NECI and the Vermont State College entered into preliminary talks about an affiliation in 2011, but, after eight months of negotiation, walked away without a deal.

"To successfully integrate unique institutions requires a high level of confidence that the integrity of both brands will be enhanced," concludes Dan Smith, director of community relations and public policy for Vermont State College. (After an extensive discussion over eight months, neither NECI nor the Vermont State College had that confidence. From a VSC perspective, our first obligation is to see to the success of the students we serve and fulfill the public mission of the five colleges in the system.")

How does NECI plan to draw up funds now? It's taking a hard look at the bottom line in the restaurant the school operates. Traditionally these haven't made money nor have the school's leaders expected them to. But now at LaRochelle, the history and casual eatery at 89 Main Street in Montpelier, a cooler is stocked with take-out lunches and dinners, as well as seafood meats and fish from NECI's charcuterie class. A small display advertisement sits on the bar. But traffic through the history is up about 25 percent, according to Gerin and Fliss.

In contrast, NECI on Main is almost empty at lunchtime on a recent afternoon. Gerin orders, appropriately enough, the

chef's salad. Fliss goes for the burger, which he slices down the center as soon as it arrives. It sends the pork "medium," he ordered, so he sends it back to the kitchen for the chef to re-train it to fix. "We're their worst customers," he reminds.

Talking about NECI's road map for the years ahead over lunch, Gerin and Fliss are explicit, the servers — NECI staff, not students — hover nearby. Gerin, who is in his mid-fifties, is leopards and charismatics, by all accounts, he's being groomed to be the next face of NECI. The decorated chef is an equally successful restaurateur, and his entrepreneurial readiness shows in some of NECI's latest ventures. After attending the five-day General Assembly of the French Master Chef in Las Vegas earlier this month, he joined off to Virginia to talk shop with military food-service officials. NECI is pitching the Navy on specialized training courses for chefs working on submarines.

That's exactly the kind of program that NECI's leaders are hoping will stock the coffers. Ultimately, Fliss says, it's about selling the school's intellectual capital, and putting on excellent programs with low overhead and high returns: boot camps, weekend courses and the like. The school also plans to double down on its average online degree programs.

When the Stafford Technical Center in Rutland came calling asking if NECI might be interested in providing culinary training in the region, Fliss leapt at the opportunity. He and others from NECI sat down with Stafford's team, along with employers such as Killington and Glenbury resorts and Rutland Regional Medical Center.

The goal is to provide more advanced culinary and front-of-the-house training for employees already working in the hospitality industry. The first session — most of which will run for four to six weeks — is tentatively scheduled to start next month. Both employers and employees will pay for it, possibly with assistance from the state.

"Does this need to go on?" Miller asks rhetorically. "Of course. And should it have been done earlier? Probably. But NECI is not going to fold tomorrow."

In the meantime, the school has adopted a sort of hands-down, turn-the-handles mentality. Get in. Focus on what works.

"The others have put their stakes in things like an emphasis on international cuisines, and cooking schools in Singapore or Italy or France," Miller says of NECI's main competitors. "Part of the appeal is that you get to go to a 30-day or two-week class in Paris, and start doing exciting?" NECI is focusing on more long-term things — Miller mentions sustainability and farm-to-table cooking — "things that are important to Vermont and the region."

"Do other places have cheaper things?" Sure. There's no question about that," says Miller. "But they're going to get the birds that peak at shiny things."

As NECI's leaders scramble to re-navigate its future, students are still signing up. Among them: Justin Wilks, an 18-year-old senior at Burlington High School who's always been interested in cooking, and enrolled in Burlington Technical Center's two-year culinary program last year to meet his commitment to the field. He ended up with offers to attend both NECI and Johnson & Wales, and he decided to head to Montpelier for his chef's degree in culinary arts.

On a Friday morning in the RHG kitchen, Wilks is perfecting a crab-ragout recipe. As he generously collapses cream cheese into a mushroom and beef, he talks through his reasons for choosing NECI: class size, hands-on learning, one-on-ones — all the selling points NECI officials make when they talk about the value they bring to culinary education.

"If I want to be the best that I can be, I need to go get a degree," Wilks says.

And it will cost him — though NECI is trying to sweeten the deal. The school has already offered him a \$6,000 academic scholarship, and have mentioned the possibility of another \$10,000 in aid. Part of what Fliss says is a newly aggressive approach to attract students, especially ones that might be considering NECI's competitors.

Even with that help, Wilks expects to take on between \$26,000 and \$30,000 a year in state, federal and private loans.

"It's going to be a lot," he says. "Right now I'm just trying to figure out how to pay for it." ☐



NECI LaRochelle in Montpelier

Generator On

Burlington's first maker space will open this month **BY HESAN JAMES**

On Saturday in February, eight volunteer builders and passers gathered in Burlington's Memorial Auditorium Annex with a mission: to transform the high-ceilinged, 5,000-square-foot room into the Queen City's first-ever maker space. When the facility, called Generator, opens on March 28, artists, engineers, programmers and tinkerers will have access to studio space, shared tools and classes on topics ranging from jewelry making to 3-D printing.

"Maker" is the generic term for anyone who embraces new technology to create useful or whimsical objects, and maker spaces have popped up around the world in the past several years. Their organizers aim to give creative folks access to the latest technology—and to each other's energy and ideas—in the hopes of fostering creative projects. The spaces can serve as makeshift workshops, educational hubs or simply venues for community exposure.

Generator members will pay \$50 a month for access to the space and tools, which include leg-tablet areas such as a 3-D printer, laser cutter and CNC machine, which digitally mills materials. Studios rent for an additional \$100 a month. Volunteers who work for four hours each month—as a shop tutor, a greeter at the door or a safety officer—get a week's membership fee.

Generator executive director Christy Mitchell and she hopes to staff the maker space with "volunteer personal who are not also engaged." Plus, she said, volunteers "get some ownership over the space. They want to see it thrive."

On that Saturday in February, the volunteers were creating low walls that will eventually demarcate 12 studios, eight of which have already been reserved. They said they're open to use Generator—which has been in the works for more than a year—finally come to life.

Ilyssa Fleming, an information technology professor at the University of Vermont, was one of the local makers putting in volunteer hours at Generator that day. His specialty? Wearable electronics. He can't wait to get his hands on the maker space's tools as he can create his replies at the Vermont, the all-powerful glowing cube that appears in *The Avengers*.

Fleming plans to become a Generator member and is looking forward to using the "large, roomy exposure tools like the laser cutter, that I can't justify buying myself for the three projects I'd use them for," he said.



Tim Healey, another volunteer, recently moved to Burlington from New York, where he worked as an engineer. He's interested in exploring Generator's networking possibilities as he looks for a new job.

Access to tools is also a big draw for Healey. "I live in a two-bedroom condo, so I don't have room for this kind of stuff," he said. "And technology is changing so fast that I can't keep up."

Healey considers himself a tinkerer. What kind of projects will he pursue in Generator? "I have a Raspberry Pi where the leg broke off," he said. He envisions using the 3-D printer and modeling software to create a replacement part. "I might put some coffee designs on it," he added.

Several volunteers present that day were affiliated with Laboratory II, a group of hackers who have been meeting

IT'LL GIVE PEOPLE AN OPPORTUNITY TO PUSH WHAT'S POSSIBLE AND INSPIRE PEOPLE TO COLLABORATE AND LEARN.

CHRISTY MITCHELL

regularly since 2010 in Burlington, holding open hours during which they solve people's tech problems or part solve their curiosity. "Lab II will offer a couple of classes per month in Generator, such as an on-hour iPhone and tablet repair, in exchange for use of the space and tools."

Chad Lowery spent the volunteer day painting the walls in the Generator entrance. "We'll use how this is going to pre-vent what's already happening in Burlington," he said. "That is some idea it's been a great community effort so far."

Lowery is right about the scope. A wide swath of the Burlington community participated in the creation of Generator, including the Parks and Recreation Department, the Community and Economic Development Office, Burlington City Arts, and several local colleges and businesses. Roughly 50 volunteers—as co-chair of the Generator board Michael Metz calls them, "Uber-enters"—were part in "just an enormous amount of labor."

The board also includes IBM fellow John Cahn, assistant dean of UVM's Graduate College Don Harvey, Champlain College creative media professor Ken

Glosser II, BCA's executive director Doreen Kraft, CEO's Peter Owens, attorney and writer Dennis Skaggs, artist Chris Thompson, and the Vermont Agency of Education's career and technical education coordinator Doug Webster.

Executive director Mitchell is an artist and entrepreneur who has reclaimed four industrial spaces in Burlington for working artists and convenes more than 30 studios and two galleries, including the SPACE Gallery.

"When I left [the South End Arts and Business Association, an associate director] to focus on building more art studios a couple years ago, all I wanted to do was support artists and offer space, and kind of be a creative incubator, changing these industrial spaces into homes for creative people," Mitchell said.

That's just what she's doing with Generator.

A decade ago, when Mitchell was a student at the Savannah College of Art and Design, she had access to tools such as 3-D printers. "When I heard there could be a community-access space [in Burlington] for artists to use tools without even having to be in the university setting, I thought, 'How cool is that?'" she said. "I'll give people an opportunity to push what's possible and expose people to collaborate and learn."

That collaboration has been on order ever since. A few like-minded makers got together more than a year ago to hatch plans for a new maker space.

Metz, a scientist and engineer who is also on the board of the BCA, Center and Champlain College, and he started thinking about the possibility of a maker space after BCA's spring 2012 exhibit featuring artist Casey Kays. Kays uses software and programming languages he created to make manufacturing, miniature works. Metz was struck by local interest in the blending of art and technology.

Then, last year, BCA started a show called "Uber Required," which featured collaborations among Vermont makers and artists. It was a hit. "We realized we'd touched on something in the community," Metz said.

At the same time, Metz's son, who was starting engineering school in Massachusetts, tipped him off about a thriving, 40,000-square-foot maker space in Somerville called Artisan's Asylum. Metz took some members of the Generator board down to check out the space, "and it impressed us beyond belief," he says.

Before long, CEO was asking the Generator board to put in a proposal for a maker space, so it did. Initially, the long-distant Maine Plaza was of interest. But the board members knew any project in that space would take years to realize, so they started looking at other options. Eventually, they settled on Memorial Auditorium.

There were setbacks. Generator was supposed to open on February 1, but the Annex needed new electrical work and plumbing, which required unexpected building and zoning permits. Nearly two months later the permits are in place, and the upgrades have been completed. Generator is ready to go—at least for the next six months.

The city has given the group permission to use the space gratis for at least that long, after which municipal officials will reassess. Mitchell called this the “pop-up period.”

“This will be a really great opportunity for us to test out our model and see how everything’s working, see what the response is, see how engaged people are,” she said. “If it’s great, then we’ll know, OK, let’s get even planning together and go build out an even better space.”



The Generator board raised \$75,000 to get the maker space off the ground, according to Marx. The group also relied on \$25,000 worth of in-kind donations. Local Smith, from Smith Buckley Architects, designed the space for free. Burlington College donated 3-D modeling software. Champlain College supplied a 3-D printer, CMC milling machine and laser cutter. EVM gave a computer work station and jewelry-making tools. Marx equipment came from the Vermont Woodworking School, Burlington Technical and Logic Supply.

“We are very excited about the maker space,” wrote Logic Supply’s marketing and recruitment specialist, Lauren Lavallee, in an email. “We think today’s Millennials, robotics club members, computer majors and the like are tomorrow’s engineers, and there’s a ton of potential in Vermont. We’re supporting Generator to help get the next generation involved in the tech sector and give back to the local community.”

BCA will manage all the classes. “This is a whole new adventure for all of us,”

says BCA education director Melissa Steady. She describes herself as excited about the potential to reach “a whole new audience,” not just artists but engineers, inventors and programmers.

BCA has long offered classes in pottery and printmaking in its Memorial Auditorium Annex studio. Now it will venture into some distinctly 21st-century art forms. Classes currently include an introduction to the laser cutter for adults, beginning at the end of March, and an intro to the 3-D printer for adults in early April. Families can sign up for two youth-camp sessions called “Build It Break It Make It,” in which kids ages 9 to 11 will learn basic electronics while building “Frankenrope” from old toys and junk.

From Marx’s perspective, the new maker space is about much more than sharing tools and teaching new skills.

Across the country, organizations like Generator are “changing the competitive disadvantage that the U.S. has in the engineering market,” he said.

Manufacturing overruns is becoming more expensive just as rapid-prototyping tools such as 3-D printers are becoming more affordable. This means makers can do a lot more than just tinker these days. Get Vermont makers together in a supportive environment, Marx suggested, and they should be able to funnel their creativity “in a way that creates economic value.”

“Burlington has the potential to become a leader in the rapid-prototyping industry,” he added. Could the Queen City really become a new kind of industrial hub? With the investment the community has made in Generator Marx said, “we’re excited enough [momentum] around this concept that I think we could distinguish ourselves in the next five or 10 years.” ☐

INFO

General brand opening, Saturday March 28, 4 to 6 p.m. at Memorial Auditorium Annex in Burlington. generatorvermont.com

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Maker Breakout

A Church Street retailer brings 3-D printing to the masses BY KEN PICARD

Dan Riley traces slowly on a screen, building a digital version of his torso as he scans something on the floor at his Church Street print shop. As the camera feeds spatial coordinates into a computer, a partial 3-D image materializes on-screen.

"That's pretty good," says Riley, critically scrutinizing the fatty portion. "We can take another scan if you want more detail, or we can just mirror it over."

Riley, 33, is owner and cofounder of *Blue Bin*, the first-ever 3-D print shop in Vermont—or the United States. The business launched in Rutland, where it stayed until it was successful enough to, as Riley puts it, "move to the big city." When the store opened last September at 36 Church Street, Riley claims, it was only the second 3-D print shop in the world, a status first barely edged from out as the first.

Riley and his business partner, Dave Newlands, also 33, have agreed to try a unique ploy at the *Seven Days*, and they suggest a second scan to boost the digital resolution. As Newlands tinkers with the computer, Riley begins another slow orbit around our subject, holding the digital camera as steadily as he can.

Once the second scan is complete, an instantly recognizable 3-D image appears on-screen. It's *Blue's*, a West Highland white terrier belonging to Seven Days production manager John Jones and the unofficial office mascot.

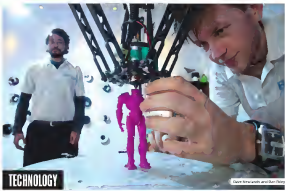
"That should do it," Riley says, smiling. "You never saw a dog before."

"Good dog," says Jones, handing *Blue's* a treat but withholding to keep the dog from begging.

It takes a couple of hours to print a small but detailed plastic *Blue's* replica—or partial one, anyway. Though *Blue's* did an admirable job of holding still, his slight twitches and body movements blurred some of the digital capture. So instead of making a straight replica, Riley prints a composite character of his own creation.

"Step 1: Build a 3-D mesh plastic animal figure that combines a superhero's body with the dog's head."

Though the 3-D process isn't exactly what we expected—it looks like a 1970s-era green plastic toy soldier—the finished product demonstrates the vast potential of 3-D printing. It's now available to anyone who walks in the door of *Blue Bin*, no experience necessary. Using nothing more than a quick scan of a physical object, or a downloadable 3-D digital file, *Blue Bin's* proprietors can manipulate the image, modeling



or combining it with other images and files, then print an entirely new and original object. In this first, primitive iteration of "Star Trek"-esque replicators:

"We call that one 'The Replicator!'"

Newlands raises pointing to one of the month's 3-D printers, which he and Riley largely built themselves.

The technology is by no means new to Vermont. Investors, artists, industrial designers and other "makers" have been playing with 3-D printing for several years. What's new is its ease, accessibility, affordability and speed. At *Blue Bin's* print shop, anyone can scan and print objects of their own design for a fraction of the cost of doing it by more conventional means.

Blue Bin's clientele includes Rutland-based Trading Company and Intervenor's Upstart Collective, right behind the statue of Burlington's long-lost legend Big Joe Samell. Outside the shop, which is open seven days a week, a hand-sculpted head reads, "Have you watched 3-D printing?"

The sign directs passersby to the front window, where a small 3-D printer cranks out plastic objects with robotic precision. It's surrounded by a variety of previously printed plastic doodads: swirly vases,

pulse-sized F46 fighter jets, a star-shaped flower, a tiny house, a *Build the Statue*.

Inside, the 500-square-foot shop is as spare as it is social. The white walls are bare except for a half dozen spoons of plastic filament of various colors and qualities. There's a whiteboard for interchange, but no display cases—just a small 3-D printing table. Plastic bins on one wall list the costs of printing objects according to size. They range from \$5 for a "tiny" object about the size of a Matchbox car, to \$80 for a "huge" one roughly the size of a toaster.

Otherwise, the store is empty. In this sense, *Blue Bin's* model for retail is unique. It keeps virtually none of its products in stock. Dearest accessory, nearly all of its stock is virtual. Many of *Blue Bin's* customers store their 3-D designs in the store's online catalog—about 1,000 designs to date, which can be modified and printed as needed. Other websites, such as Thingiverse.com, offer designs that can be downloaded, shared, modified and printed.

As Riley explains, the technology is actually pretty simple. When an object is scanned, every point is assigned an X, Y and Z coordinate. A motor drives plastic filament through a heated nozzle, while computer

software directs the nozzle exactly where it needs to be on the 3-D grid, determining how quickly it gets there and how much material it deposits. Riley describes it as "a glorified inkjet gun."

One might assume that the *Blue Bin* name refers to the recyclable nature of the plastic products. Indeed, the company now produces used spoons from the nearby Ben & Jerry's ice cream shop to make recycled plastic filaments.

In fact, however, the business was named after a blue bin Riley kept in the back seat of an old Volvo he drove in college. The utility bin contained duct tape, wire and other spare parts for fixing the beetle. When Riley first converted the business in 2009, he thought, *Whenever you need something, you just go to the blue bin.* The name stuck.

Riley and Newlands met at Green Mountain College, where Riley first pitched Newlands on his business idea. After graduation in 2012, Riley took a job on Wall Street "flipping energy contracts" while Newlands went back to his native Turks and Caicos Islands to work for the Turks and Caicos Sea. Neither had an engineering, or industrial-design background. What excited them was mutual interest in sex and "meeting edge."

technology. Says Newlands, "I'm a nerd, so the whole concept of giving people the ability to access a 3-D printer, I was totally down with."

Ito-Bin customers have been diverse. An attorney may come into Ito-Bin and hand Billy or Newlands a computer file or a physical mockup of a prototype transaction. A child may draw a crude sketch on a whiteboard, which the staff then transforms into a 3-D computer image and prints.

One Ito-Bin customer was a musician who needed to replace a missing black key on his piano but didn't want to pay for an expensive and time-consuming repair job. Another was an electrician who drove halfway across the state to print 36 plastic rectangular levels he'd invented to

"I'm a giant fan of them," says Steele of Ito-Bin's creators. "For people who want to create, do or build, this is just another tool for artists to use."

Ben Lantz, a senior developer at Bethesda Sports' product-development studio in Burlington, agrees. Lantz says he uses Ito-Bin when he's working on his company's new miniature gear, such as water bottles, waist belts, flasks and umbrellas for carrying smartphones. He says quick, cheap and easy 3-D printing is available for both prototyping and "concept validation" — especially when he wants to make sure a physical object will perform as expected.

"The old concept that a pattern is worth a thousand words?" points Lantz. "Well, that goes even further for a product in your hand versus trying to sell something on screen or on paper."

"The most amazing thing to me about the technology," notes Ken Howell, assistant professor in the MFA in Emerging Media program at Champlain College, "is that it has the potential to do for manufacturing what the internet did for information — namely to have this tremendous, democratizing force by lowering the barrier of entry to anyone who has a good idea."

Howell is quite familiar with Ito-Bin. Kelley and Newlands consulted with him prior to launching their business. Howell is also involved with two new "maker spaces" scheduled to open shortly in Burlington: one at Champlain College and an affiliated one at Memorial Auditorium. The 1,000-square-foot maker space at Champlain, due to come online in the next few weeks, includes plans for new educational curricula involving 3-D printing.

Curiously, Howell calls this technology "the wild and woolly West," where entrepreneurs such as Kelley and Newlands are still experimenting with their business models. Already, others are using 3-D printers to build houses, design their own prostheses, even print simple models of human organs, skin and body parts. Howell says that, as the technology and price continue to shrink to the molecular level, 3-D printers could very well become capable of transplanting elements on the periodic table.

"We've had people come in who see the Star Trek neighbor come on our printer and go, 'Can you make me coffee?'" Billy says. "No, but we can make you the coffee mug."

At least for now. ☐



allow him and his staff to install electrical outlets perfectly square. A day before the Radio scan, Mago's Hat Brewing Company founder Alan Newman came in to print a new beer-tap handle.

"That really gets to the source of why we started this company in the first place," Billy explains. "To make people's ideas real."

Kip Steele, a 36-year-old self-described "computer geek" at C2 in Colchester, says he uses Ito-Bin for both work and play. Steele, who also works for Google Glass, says he recently scanned a pair of the tech giant's augmented-reality glasses at Ito-Bin, then brought them to Revision Military in Essex Junction to find out what it would take to equip them with ballistic lenses.

Steele also uses Ito-Bin for "fun stuff." Recently he downloaded a file from Thingiverse.com that replicates the helmet in the movie Iron Man, then modified it and had Ito-Bin print him one.

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MUSIC

Return to Roots

Blues musician Keb' Mo' dives into American musical heritage

BY ETHAN DE GREE

About 20 years ago, when songwriter and blues musician Keb' Mo' reinvented himself as Keb' Mo' with his self-titled debut album, he not only earned awards and widespread praise, but picked up a less tangible honor as well: blues fans and critics agreed that Moore inherited the mantle of generational spokesman for the blues, passed down to him from Robert Cray. Yet

Moore still music, in some ways, like the new kid on the block.

So it's surprising to realize that he's actually two years older than Cray. It might be Moore's extremely late-blooming solo career that makes him seem like the new guy. Or it might be the fact that he looks, speaks, sings and plays far younger than his 62 years would suggest.

Since 1994, Moore has released nine

studio albums as Keb' Mo', as well as several live, compilation and soundtrack albums. His latest, *BLUES Americana*, is set to drop on April 20. But before he started racking up the Grammys — he has three — Moore, like the responsible bluesman that he is, paid his dues. For two decades, he worked as a songwriter and studio and touring musician for such diverse acts as Cuba Gooding Sr., Little Milton and

Jefferson Starship — of which vocalist Papa John Creach mentioned his

BLUESAmericana is Moore's first album in nearly three years. Like many of his previous releases, it shows that he can't be pigeonholed stylistically. "The Old Man River" showcases his love of New Orleans-themed swamp and the album features as many "happy" blues as downcast ones.

Moore has already been on the road for more than a month in support of **BLUESAmericana**. In advance of his solo acoustic performance at Burlington's Flynn Marketplace on Sunday, March 16, Moore spoke by phone from Colorado with *Seven Days* about his influences and his new record. And dog poop.

SEVEN DAYS I gotta tell ya, I grew up listening to Jefferson Starships and Octopussy, so when I read that you used to play with Papa John Creach, I gailed out my old vinyl copy. And there you are as one of the co-writers of "Set Fiddler!" What did you learn from Papa John?

KEM MOY That was my first real professional road gig in my youth. I was probably 20. I learned a lot about performing from Papa John. He was so charismatic onstage. It was just amazing what he could do. His presence was huge. I watched him perform with the Airplane and Starship, watched him tear as tears up. I learned how to be onstage, how to perform, how to connect. Papa John was a very important part of my life.

Ah, yes, so one lesson that by the way, you pulled out some stuff that almost no one pulls out. You got the gold star!

SD Who else have you worked with that your fans might not know about?

KEM MOY Some obscure stuff. Cutsie Gooding Jr. I actually wrote a song for him, "Dance Floor Lover." Some disco-stuff stuff. Probably sold about 161 copies.

I also had the privilege of performing with Bobby "Blue" Bland at the opening of the B.B. King Museum in Indianola, Mississippi. It was fantastic. Him and B.B. just rapping on each other, playing the drums, talking crap about each other. It was a blast. Two days from the blues was part of my childhood. Playing in my house all the time.

SD **BLUESAmericana** is your first album in three years. What have you been working on in the interim?

KEM MOY I've been on the road a little bit, spent some time at home, and I worked on [the

upcoming] *Sweet Pie*. Atkinson album. I need to take my time. I'm never in a hurry to record a new record. I like to let each record run its course and do what it's gonna do. I'm also looking for kids to give me my material. I gotta have real stuff to record with. I'm inspired, then I start writing, then the record comes out. Every one of my records has been like that.

SD What does the title **BLUESAmericana** mean to you?

KEM MOY I coined the phrase. I've always been an artist without a genre, so I decided to declare my own genre. Americana is one of those genres for people who don't have a genre.

SD What have you been listening to lately?

KEM MOY Right now, when I turn on my iPod, I'm listening to Jonatha Brooke. Also Big Joe Williams, John Mayer. I love Charlie Wilson from the Gap Band. There's a great record by Yancey Picard called after Kristina, *A Tale of God's Will*. Harbort Hancock's *River: The Just Lazarus* is a go-to record for me.

Usually an artist has one or two things he'll listen to. When you're a young musician, you're learning, and you usually take one thing to dissect. I'm constantly dissecting music. You find an album you really love and you take it apart and find out what's good about it and keep listening to it. I want to hear the anatomy of great records.

SD What are some of those albums for you?

KEM MOY [Miles Davis'] *Kind of Blue*. *Aja* by Steely Dan. Steely Dan, man. It doesn't get much better than that.

SD One thing that really struck me on **BLUESAmericana** is the reference to the dog taking a shit on the floor in the opening song "The Worst Is Yet to Come." I loved that it was a blues song that was, in part, about everyday occurrences.

KEM MOY [Laughs] That was inspired by Richard Pryor's routine about going home, finding his woman leaving him, and the dog starts taking "I'm going with her, Richard. The fools are three times a day, and you're lax with the food. And I'm gonna leave you a little poe on the floor too." I just took it a little further. ☺

INFO
 Kem Moy performs on Sunday, March 16, 7 p.m., at the Flynn Marketplace in Burlington. \$15-45. flynnmkt.org

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Making Ends Meet

Theater review: Good People at Northern Stage

BY ALEX BROWN



The cast of Good People

In a tough world, it helps to be tougher. The characters in *Good People* have constructed defenses, shells, and their hardness is tested in a story that's moving, funny and complex. Watching a top-notch company of actors reveal what lies beneath those shells, and why, is a powerful theater experience. Northern Stage's production of David Lindsay Auer's play, winner of the 2011 New York Drama Critics Circle Award, crackles with action spiced with humor.

All of the characters grew up in South Boston's Mass.-collar, Irish-Catholic working-class neighborhood. Mike climbed every rung of the ladder out of it, from college to a medical degree to a house in cozy Chestnut Hill. A two, pregnanty left Mike stark behind. She's a single mother with a disabled child, barely surviving on her wages as a dollar-a-hour cashier. The play opens in her supervisor's lair to find her

Margy is able to look the possibility of houselessness in the eye and throw her

last punch. She starts gives with her friend Jean, jokes about her grim circumstances and sets out to find a job. She's going to need it soon, because her kindly, home-cooked food to wait for the rent. But Margy is not someone to count out. She has survived as long, and she has some life left in her. The play explores the lengths to which she'll go.

Mike, the successful doctor, was Margy's boyfriend in high school. He might give her a job, or help her find one, particularly if she had lost a child from his close — or intense — one. When Margy laughs an invitation to a party at her house and meets her wife, Kate, she finds a reality marriage to pay on. Now Margy has to decide if she can bring herself to ask every last bit of leverage on Mike. And he has to face what it's most hard to leave his soon-to-be widow.

Like a St. Patrick's Day pint glass, layered with pale ale and dark stout, this play has two elements. One is an examination of how content, luck or merit can provide the freedom to break out of Auer's economic class structure. The other is

the story of particular characters, which can slip toward a sentimental reason for Margy that reduces the play to a feel-good comedy if the darker notes aren't heard.

Director Carol Dunne wisely gets the sweet and sour just right, and gives us real people to root for and real reasons to see them in a hard-hitting social moment. She lets the human define character rather than stand in for it, and shapes performances that convey the human consequences of financial pressures.

This cast is polished, and all six members go beyond their ample craft skills to savor their roles with depth and nuance. No one hides behind a big American accent, or lets the naturalistic dialogue do all the work. Watching the company fill the play with life is exhilarating.

Humor in *Good People* is variously a weapon, a defense and a welcome relief. When Margy visits Mike's home, the reluctant host offers jokes. View's the view? and Margy takes a sip and replies, "How the fuck would I know?" No matter how they mask it, Mike and Margy are always moving between consciousness

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and vulnerability. Mike has his new life to defend, while Margy pedes herself on absorbing life's blows. Asking for help is hard, refusing to give it is just as tough.

Chorusline Doherty's hard-eyed stage boss Margy is sliding defenses, even as defeat. Her wince-making manner is so confident, you almost fail to notice that she loses just about every battle she undertakes. Doherty doesn't waste any time in giving Margy a heavy hit, and lets her former bubble up without bitterness. Her story already elicits sympathy, but Doherty's performance makes it captivating.

Dorothy Stacey (Dorothy) and Chana Leon (Chana) are fine fails for Margy. Both actors have exquisite timing and show admirable restraint in roles that could easily launch into comic creation. Director Doherty and these two performers don't bury the characters under their quips. Leon uncovers Chana's stunning self awareness, and Stacey shows Doherty's greed is unrelenting.

At Mike, Christian Kohn addresses all the facets of a complex role. He doesn't just convey Mike's vulnerability; he shows Mike's active effort to withstand it as he collects himself time and again. The character still has a little Southern intelligence shimmering beneath his educated, upper-middle-class manner. As Kohn moves between these poles, he keeps us in stark suspense about how Mike will use the strength that got him where he is today.

Barrett Bess plays Mike's wife, Kate, an African American woman born to privilege. Bess conveys the warmth and brightness that come easily only to the financially secure. When Kate complains of being mistaken for the nanny of her own child, Bess delicately shows how the badges of class and entitlement can be tough to read daily that they're no less intractable. Mike doesn't believe Kate does. And Dave Kate will prove it if she must.

Set designer Bill Clark uses a single backdrop to give all the location looks a unified decorativeness. It opens the back of the stage with the textured, scarp materials of a crumbling neighborhood rearing its head, dressed in tin, blue brick, dilapidated shingles. The jumble of materials is a wonderful distillation of the horrendous streets. It's also unutterably beautiful. The color palette is so appealing that *Urinetown* seems to have the prettiest streets on earth. After *Urinetown*'s rendering, color, Mike's well-appointed home is not as sharp a transition as it might be, though the space and furnishings signal affluence.

Kevin Frazer's costumes note show rich and poor, but they miss the chance to add another layer to each character's protective shell. The costume styling on bad news (dark/leopard prints) or dopamine (Margy's slapdash sportswear) to define poverty. Worthy Kate and Mike have clothes that convey an equal vanity or sense of self. The costumes don't fail the characters, but they don't project them, either.

The subtle, confident performance in this production being on face-to-face with fascinating characters, many of whom we might quickly overlook in real life. Mike, the defensive street who's rejected his past, doesn't deserve his good fortune. Margy, the resilient, self-of-the-wealthy, doesn't deserve her hard knocks. No variable hand makes it right. Pride is the armor *Urinetown* taught them both to adopt; it may protect them from each other, but it can't ward off the business enemy of economic disparity. All it can do is preserve the need to fight. **D**

INFO

Good People by David Lindsay Apatow directed by Carl Ciarroli produced by Northrup 12:00pm Through March 23 Tuesday through Saturday 1:00pm-2:00pm Thursdays 7:00pm and Sundays 4:00pm at Orpheus Opera House on White River Junction Street 501 northtownstage.org

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Kimchi Klatsch

Seasoned Traveler: DownStreet Eats

BY ALICE LEVITT



"N owadays, you hear about kimchi parties. Kimchi is the mysterious, precious thing," says Ellen Gustafson. The lacto-fermented cabbage earned a little more notoriety when Gustafson was growing up in Los Angeles in the 1980s. The daughter of a Korean-born mom remembers the dish as an everyday part of meals. At Sunday potlucks at her mother's Korean church, she says, "I remember there being all kinds of kimchi and the smell of all the old men sweating garlic out to the basement."

As Gustafson grew up, so did her passion for the spicy condiment. Now she's sharing that zeal with the approximately 1,500 strong team of Cabot. Late last year, Gustafson opened DownStreet Eats in the space most recently known as Butters Restaurant. Replacing the tiny town's sole restaurant was a brave decision. Even braver was making kimchi a regular part of the fare.

Gustafson's boyfriend, Will Amodeo of Under Orson Farm in Mansfield, isn't so enthusiastic about her favorite dish — he compares kimchi's smell to skag. Even Gustafson understands her contribution. "It's been fun to give people a little taste of the kimchi that I make. It's not actually as bad as they think."

But Cabot residents are more effusive. "It's terrific that Ellen is bringing a little bit of food adventure to Cabot — a little Korean twisty thing," says Len Hesse-Biber. There's, a local who is director of the office of the creative economy at Vermont's Agency of Commerce & Community Development.

A decade ago, Gustafson and her then-husband left California partly to find a place with a sense of community in which to raise their children, she says. Now living in Crelburg, she chose Cabot for DownStreet Eats "mostly because there's nothing really in Cabot."



Kimchi and red cabbage kimchi

GUSTAFSON'S CONNECTIONS TO THE FOOD PRODUCERS OF HER REGION ARE EVIDENT ON THE PLATES AT DOWNSTREET EATS, EVEN IN THE WINTER.

That isn't entirely true. Just down the road from her restaurant, the famous cheddar producer of the same name lends the notes an air of wholesome Vermontness. But as authentic Asian restaurant isn't the first thing one expects to find in a town associated with dairy.

Gustafson says she mostly ate stuffed

a hole in the market and filled it, so, when DownStreet Eats opened last September, the chef-owner offered miso-marinated chicken and cheddar-bacon kimchi tortis alongside lamb and braised Korean beef. She says she hoped the former set of offerings would help the latter go down a little easier.

It turned out, there was no need. These days, American comfort foods appear less often on the menu. "It's not as hard as I thought it would be," Gustafson says of introducing diners to unfamiliar cuisine. "Folks are pretty open-minded and pretty trusting."

It helps that Gustafson engages diners from the moment they enter the restaurant. They order from a chalkboard menu posted near the entrance, so that she or a trusted friend at the exterior can walk unattended orders through the day's offerings. Despite a few crinkled noses from the most traditional

KIMCHI KLATSCH: MIP/AN

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SIDEdishes

BY COHN HIRSCH & ALICE LEVITT

Infinite Sipping

ANOTHER MICRO-BREWERY JOINS THE BURLINGTON CRAFT BEER SCENE. Good things come in threes — and so, apparently, do Burlington-area micro breweries. On the heels of Wilfalcon's **BURLINGTON BEER COMPANY** and the imminent opening of the South End's **BULL CITY BREWERY**, a pair of crafters has opened **BEERY COMPANY** at 80 Edith Allen Drive in South Burlington.

The brewery's primary offerings, **BEERY COMINGS** and

BEERY WITH THOSE, Ronalyn Cummings says.

Season's stable of well-honed recipes became templates for Infinity's upcoming lineup of ales: a Belgian Saison Golden Ale, a Belgian IPA named after Mafalda's boy, a chicha wheat beer, a Scotch ale and a dubbel.

As they set up a seven-barrel system, Glenn Cummings built a tasting room, but from repurposed barn boards and installed six taps. After a late February soft opening for friends and family, Infinity opened to the public on March 1. The first

Education on the Road

BURLINGTON HIGH SCHOOL FOOD TRUCK SLEDS A NAME. "Slow fast food" is coming to the Burlington food truck scene in June. The new truck will serve locally crafted hot dogs, **BEERY KINGS**, **BEERY COMINGS** fingers and more vegetable chips — but it won't be helmed by a chef whose fare you recognize. Not unless you've been dining at the Burlington Technical Center, that is, where students prepare for culinary careers.

This summer, the 15 foot trailer pulled by a pick up truck and staffed by Burlington High School and Tech Center students will begin serving food to the Quercy City. The mobile kitchen will be "a vibrantly amazing piece of rolling artwork" by local artist Abby Mansueti, according to a Facebook event page set up by the **BURLINGTON SCHOOL FOOD PROJECT**. Now all it needs is a name.



Built by high school students, the new Food Truck designed by Abby Mansueti.



The bar at Infinity's Beery Company.

HONEY BEER, here he serves each other for more than a decade. Both are home brewers and "business-minded people," says Glenn's wife, Ronalyn Cummings. So two years ago they launched a plan for a microbrewery.

Glenn Cummings recalls it thus: "We [Glenn and Ronalyn] were bringing his beers to all of our little parties, and pretty soon we were all craft-beer people. I thought, 'We need to get this stuff out there.'"

They had an ideal space for a brewery adjacent to Cummings Electric, which Glenn and Ronalyn own. The name, however, was Ronalyn's idea. "We really felt there were really three basic ingredients for beer, but an infinite number of ways to

two tasting weekends have been "very busy," according to Ronalyn Cummings.

In the tasting room, open Thursday and Friday evenings and Saturday from noon to 6 p.m., visitors can sample Infinity's beers and 50 growlers or 20-ounce bottles. **BEERY BEER & CAFE** in Burlington and **BEERY** in Burlington and **BEERY** in Burlington.

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Crumbs

TO BE PLAIN, SAYS BY CLARK, ALAN'S FIRST GIVE. GIVE IN FREE. Sometimes the restaurant they serve on a new endeavor. Other times "like what on you," says MICHEL.

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Kimchi Klatsch WP 12

Vermonters, Gustason says, the taste seems to be working.

Another of her tricks is describing her Asian dishes in English. On the childhood, Gustason's creamy take on garlicky loon ginseng appears simply as "oatmeal soup." A beef roll is broken down into its elements of lemongrass, pork, teriyaki, garlic, mango, cilantro, basil-leek paste, fresh green and a salt roll.

Once diners have ordered, they repair to one of two rustic-chic rooms decorated with local art. The tables are likely to be propped with a who's who of fine Vermont food scene—a world to which Gustason is well connected.

The former program director of Hardwick's Center for an Agricultural Economy, Gustason continued to work there for a few months after opening Downstreet. She still occasionally helps out at the office before coming to CAE in 2009. Gustason ran the kitchen at Sterling College, which she was instrumental in transforming from a Sodexo-supplied institution into a business force. She planned a Workshop on the economic and



environmental impact of eating local food, which helped kick off the college's now-thriving sustainable agriculture and food systems program.

Members of the Pete's Greens CSA have probably eaten Gustason's dishes without knowing it. When the farm began including preparation ideas with its culture and kohlrabi, she was the one who wrote the recipes.

Her connections to the food producers of her region are evident on the plates at Downstreet. Eggs, even in the winter Vietnamese style rice-paper rolls, explode with pea shoots from Peace of Earth Farm in Albany. (One of the only booming Vermont crops at this time of year, sprouts make a number of appearances at Downstreet.) Juicy slices of apple sweeten the appetizer, which is flavored with herb paste and a hint of peanut butter. The fusion of Vermont and Vietnam continues with a sticky, fried, fish sauce breaded dip on the side. Despite its away contrasting ingredients, the app is no culinary culture clash.

More food after the classifieds section. PAGE 45

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|| SIDEdishes

CONTINUED FROM PAGE 43



MADE. With last month's opening of the **LOBBY** in Mid-Hillbury, he says, the dairy settled on him. But in the last weekend in February, Mike closed a restaurant for the first time. Adjacent to Mike's the **HANGED FROM BAR & GRILL**, 11

St. Helene. **NEXT DOOR BAKERY** was one of six restaurants he has opened in Vermont. Mike says that St. Helene's parking regulations prevented him from keeping **Next Door** open in the evening. "It saved a very

good market with a very good product, but the market was too small because of our location to open at night," he explains. Mike is still paying rent on the space and says he hopes to install a new business there soon — perhaps an organic shop or another company selling baked goods.

BARKLEY'S 3 AUGUST 1997 **BARKLEY'S** is a cafe in Laconia for its baguettes, fresh sandwiches and Hungarian street rolls. But in many local, it has been just as valuable as a spot to settle in for a work session. The prevalence of laptops means baked customers do their own business, but, according to August First or owner **JAN WALKER**, it was detrimental to him.

To discourage loitering, Walker did away with the cafe's Wi-Fi — but customers grabbed hot spots using their phones. "We still see people stay for hours," Walker

complains. "One day not too long ago, there were seven individuals with laptops not buying anything, and we watched customers leave."

The solution? Last week, Walker declared an actual mobile day. August First will officially be screen-free as of March 31. Despite a few employees, Facebook fans overwhelmingly supported the idea. "As a highly screen-dependent person, I support this move. And when I need the screen, guess it will just be a lesson in time to go?" wrote one.

While some customers will still be welcome to use their phones, but laptops, iPads and Kindles will soon be a thing of the past at August First.

CONNECT

Join us on Twitter for the next food posts: **Geoff Hirsche**, @hirsche; **ADAM LARIVE**, @adamlarive

Gustavson says the top seller on her weekly menu is everything Korean barbecue. Indeed, nearly every diner on a recent Saturday night seems to be getting duck burgers, or Korean barbecue chicken. It's plated with a pile of sticky rice topped with scallions and a squeeze of soy. And, yes, there are aprons.

The plate also includes fresh kimchi made with red cabbage and apple for an unexpected touch of sweetness. It's crunchy and spicy, though it's missing the funk that Gustavson says for her more intense, two-week fermented version. The chicken itself lacks the heat of a typical dak halgugi, but a couple of sweet-and-spicy gochujang slathers, the flavor of the tender, organic dramatic.

A miso-soy noodle soup is showered with black sesame seeds. The flavors may belong to Japan, but ginger miso beef plays the starring role. The central is the delectable soup who came to Downtown Eats via Amieka.

Gustavson's significant other doesn't just bring home the beef. He helps out in the kitchen when he's not fermenting or plotting a place. "It's been my absolute biggest cheerleader and support system," says Gustavson.

Amieka is not the only loved one

who's become a regular at the entry. The frequent presence of Gustavson's three children makes **Downtown Eats** a true family restaurant. Her oldest daughter has begun helping out as a server to raise money for her eighth-grade trip to Washington, D.C.

When Gustavson was a child himself, she says, she knowingly abstained an appreciation for local ingredients. Her

IT'S TERRIFIC THAT ELENA IS BRINGING A LITTLE BIT OF FOOD ADVENTURE TO CABOT — A LITTLE KOREAN BISTRO FARE

LARS HASSELLELL TORRES

mother was the only person in their Los Angeles neighborhood who kept a garden. The restaurant's beef and lamb soups were watched from the ocean, and ranches and ranches from the ocean.

The practices that once worried her now inform nearly every dish at **Downtown Eats**. Even exotic ingredients that crop up in the menu are usually balanced in the same dish with basics gleaned nearby. At dessert, ginger

protein cake was local dairy. A chewy sweet potato cake recalls dense Asian desserts. But Gustavson refuses it with applesauce for a taste of Vermont.

Ultimately the mission of **Downtown Eats** is uniquely Gustavson's own. The Asian flavors came from her mother, while the comfort food recipes are the tried-and-true of her American father's mother, who prepared green bean casserole and got paid for her grandchild.

Beyond its food, the key to **Downtown Eats'** success is community. The restaurant was originally open only on Friday and Saturday evenings and for Sunday brunch. Local demand encouraged Gustavson to add take-out Thursday, which gave two people one more night to get out of the house without traveling. "It's a place for folks to gather in a way that hasn't been there in the past," says Hassellett Torres.

It's not a coincidence that the woman who moved to Vermont to be part of a community is creating a community food with a taste of her adopted home. **Downtown Eats** isn't just hers — it's Cabot's. □

INFO

Downtown Eats, 3075 Main Street, Cabot. 802.250.4600. **Downtown Eats** on Facebook

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food

about on farms slaughtering. Soon he plans to move to an old dairy farm in Maine — his native state, where land is cheaper — to raise his cattle. Wagner's story sparked lively discussions about slaughtering animals across state lines. David Hogan of Massachusetts, who's raising an old family farm to raise grass fed beef, talked about clearing pasture for his animals. "The pigs are there to tear it up, then put in chickens to level it out," suggested Wagner.

I BELIEVE WHAT WE'RE DOING IN THE NORTHEAST WILL CHANGE THE FACE OF FOOD SYSTEMS NATIONWIDE.

CHUCK ROSS

They fell silent when Bardot Lewis took the risk to announce a "farm-prize" guest. Chuck Ross, Vermont's secretary of agriculture, he seemed agree. "This is incredibly excited by the meat industry," he told the crowd. "I believe what we're doing in the Northeast will change the face of food systems nationwide."

At the afternoon session, organizers got ready for the Meat Ball, an evening fête where fanned was more abundant than fables or fies. For his role as MC, Black River Meats' Buchanan poured a black blazer with a green Black River tractor's cap, then loosened up the crowd with jokes along the lines of "A man walks into a butcher shop."

Keynote speaker Mike Setzow also offered some sally humor — and a long view. His company, North Country Smokehouse, does a \$15 million of business per year from its 16,000 square-foot facility in Clarendon, N.H. This business' roots stretch back nearly 100 years, to a time when Setzow's grandfather, Abraham Setzow, sold sausage from a horse-drawn wagon he urged his colleagues to unearth long abandoned cuts and preparations, such as cottage bacon, a lesser cut that comes from the pork butt. "How many of you people make smoked shoulders today?" Setzow asked.

When a recorded address from New Hampshire Congressman Ann McLane Kuster was beamed onto the big screen above the stage, some celebrants kept eating, perhaps expecting her to be a backslider talking back. Instead, Kuster — the first New Hampshire member of the House Agriculture Committee in more than 70 years — sounded off about the most recent farm bill, which she described as a good compromise between the

two parties. "We're chipping away at the dominance of agribusiness," she insisted.

As we feasted on roast top round from New Hampshire's Millicent Smith Farm and Black River Meats — served over a heap of garlicky mashed potatoes — I floated the idea to my dinner companions that I thought goose was

"the next big thing." This incited debate as the perils of raising geese — "They're mean!" "Enter tend to pluck one!" — and reminders of a belly-brood meat trend of the early 1990s over which some farmers held uneasy. "So many people lost their shirts in meat and one farmer."

After a trio of words was given out, the Meat Ball reviews the DIY ice cream sundae and got ready for heated games of cariards. These habitual early risers had a late night in store — but not so late they'd miss Vermont butcher Cole Ward, Vermont Solani owner Pete Golemi or meat consultant Jeff Roberts speaking the next day. ☺

OVERHEARD AT THE MEAT CONFERENCE

How many of you people make smoked shoulders today? — Mike Setzow, owner of North Country Smokehouse and keynote speaker at the Meat Ball. Talking about long lost preparations.

So many people lost their shirts to meat — overheard during dinner at the Meat Ball.

I told people I'm a member of the national smoked porkers. We all know what the first production was? — Sam Buchanan, business development manager for Black River Products and the Meat Ball MC.

I'm here for the USA — (guzzled local away) Vermont beef being referred to best quality resources.

"What's about a cutting?" — meat cutter and outdoor fun Underly owner at Orling's Rump, as she demonstrated how to get the maximum number of cuts out of a beef tenderloin.

We're at — a late feeder during the Meat Ball.

— C. H.



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MAR 13 | MUSIC

Fantastic Four

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ELIAS STRING QUARTET

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MAR 15 | MUSIC

Worlds Collide

Located in southeastern Ireland, County Wickford is rich with relics of the past—including its famed mythic tales. It is also home to one of the country's leading traditional music ensembles. Drawing from the area's rich cultural heritage, the band reimagines ancient Irish musical arrangements alongside original material. Anchored by vocalist Máire Ní Ámhlaín, accomplished musicians seamlessly interweave the sounds of the accordion, fiddle, tin whistle, fute and bodhrán. Known for raucous renditions that range from spirited instrumental numbers to breathy ballads, these masters of their craft take audience members on a journey through time.

DAMU

Saturday, March 15, 8 p.m. at Flynn McHugh's in Burlington. \$25-40. Info: 863-3839. flynnmchughs.com



LIST YOUR UPCOMING EVENT HERE FOR FREE

ALL EVENTS LISTED ARE DUE BY 11:00 AM ON THE 15TH DAY BEFORE PUBLICATION. FIND OUR CONVENTION FORM AT WWW.VTCALENDAR.COM

FOR A LIST OF EVENTS, VISIT WWW.VTCALENDAR.COM OR CALL 800-368-3683. FOR A LIST OF EVENTS, VISIT WWW.VTCALENDAR.COM OR CALL 800-368-3683.



CALENDAR EVENTS IN SEVEN DAYS

LISTED AND DATES ARE SUBJECT TO CHANGES. VISIT WWW.VTCALENDAR.COM FOR A LIST OF EVENTS, VISIT WWW.VTCALENDAR.COM OR CALL 800-368-3683.

WED 12 WED 12

Dry Spell

What if a 33-year drought led to water shortages so severe that the government banned private toilets? Such is the case in *Urinetown*, the Musical, where the Urine Good Company charges locals to use public amenities. Everything changes when a hot-headed underdog takes matters into his own hands and leads a riotous revolt against the corporation. Equal parts cheeky farce and dark, old-school social satire, the Tony Award-winning musical plays a captivating score with commentary on capitalism and environmental sustainability. Gregory Kinnear directs this 11th National Theatre production to close out the company's 2013-14 season.

URINETOWN, THE MUSICAL

Thursday, March 13, and Friday, March 14, 7:30 p.m.; Saturday, March 15, 2 p.m. and 7:30 p.m.; see schedule for future dates. At Regent Theatre, 1104 N. Harrison, 800-451-1800, www.regenttheatre.com



MAR.13-15 • THEATER

Appalachian ballads? Check. Bruce Springsteen-inspired bluegrass? Check. New Orleans grooves? Check. Ben Arbo & daisy mayhem bring all three to the stage—and then some. Drawing from more than 150 years of musical influences, the New England-based group the Boston Herald dreams, one of America's most inventive string bands, wield four-part harmonies with accomplished instrumentation. Refusing to adhere to a specific genre, these seasoned performers find inspiration in roots music that spans from Doc Watson to the funkymETERS. This openness to a diverse musical catalog lends life to original tunes that include folkpop, funkigospel, and more.

MAR.16 • MUSIC

URINE ARRO & GRIST MAYHEM

Saturday, March 16, 8 p.m.; at the Regent Theatre, 1104 N. Harrison, 800-451-1800, www.regenttheatre.com

Americana the Beautiful



SCAN THESE PAGES
WITH THE LAXAR APP
TO WATCH VIDEOS.

SEE PAGE 9

calendar

WINE TASTING: SEAMLESS IN SKIN? Join up before pouring samples from *Wine & Skin* at the Atlanta Wine Festival. October 10th 10:30p. Burlington 4 p.m. Free info: 855-238-6

GRAB BAG
GRAB BAG: Players put their strategic skills to the test in the popular card game. Burlington Bridge Club. Wednesday 8 to 9 p.m. Free info: 855-238-6
GAMES UNRAVELED: Play! Matchless lends players new 8 through 10 in a wide variety of board games including *Tic-Tac-Toe*, *Go*, *Backgammon*, *Go Fish*, *Checkers*, *Monopoly*. 3 to 6 p.m. Free info: 233-8334

Arts & Fitness
MONTREAL STYLE AEROBIC: Using guitar and rock music, Alex Flower guides participants through poses that combine aerobics with therapeutic benefits. *Rock n' Roll Aerobics*. Center Mountain. 8:30 to 9:30 p.m. Free info: 855-238-6

NATURAL BEHAVIOR FOR STRESS: Herbicide, Green Action! Mastermind (M) presents herbs and supplements to help support physical and emotional responses to stressors. *Herbicide Center for Integrative Wellness*. Montpelier 8 to 9 p.m. \$10 to \$20. Free info: 233-7022

800 P.F.B.: Residents learn personal play plans and strategies to deal with their high intensity physical fitness programs. *North End Soccer & Running*. 6 to 7 p.m. \$10 info: 238-6242

After School, Handwritten Notes: DESIGNING FRACUTS & CHAIRS: Children ages 8 and up lead instructors promote healthy eating, creativity. *Carle Foundation Library*. 3 to 4 p.m. Free info: 858-3332

HERBARIUM STYLING: Herbs and their uses in home design. *Highgate Point Library*. 10 to 11 a.m. Free info: 858-3332

MAKER SPACE: LEARN TO COOK WITH VEGAN: High tech kitchen ages 12 and up can experience the fun of learning to cook with a variety of plant-based recipes. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

MEET ROCKIN' FROM THE UNIVERSITY OF THE MOUNTAIN: Students from the University of the Mountain will be at the Carle Foundation Library. 10 to 11 a.m. Free info: 858-3332

MAKING A MOVEMENT WITH EASY MOVES: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

MEET TO COOK: Building teamwork skills with the help of a professional chef. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

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YOUTH-CREATIVE WRITING WORKSHOP: Young people ages 12 to 18 will learn about creative writing and the process of writing a story. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

LIBRARY KIDS' PLAYGROUND: Games bring friends and children up to age 12 together for crafts and physical activities. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

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OFFICE HOURS AND ON-DEMAND: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

SOCIAL MEDIA JOURNALISM WORKSHOP: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

GREEN HORTICULTURE TABLE TALKING CLUB: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

ADULT & ADULT TALKING: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

BRANDON HAZARD: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

ELMA STRONG WRITING: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

HEALTHY HALLS: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

OPEN DISCUSSION HAVE YOU HAD A GREAT EXPERIENCE? The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

UPCOMING DISCUSSIONS & CHAIRS: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

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BOOK PEOPLE: Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

VEHICLE INSURANCE: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

MAKING A MOVEMENT WITH EASY MOVES: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

RESEARCHERS: COLLECTIVE OPENING: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

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THU.13
agriculture
PLANTS WITH HIGH-LEVEL INTEREST: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

SLIMESTONE TOWN: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

MARKETING IN THE 21ST CENTURY: TELLING YOUR BUSINESS STORY: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

EDUCATION
OPEN VALLEY EDUCATION INITIATIVE: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

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Arts & Fitness
BURLINGTON HORN HERITAGE FESTIVAL: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

LYNN'S STATE COLLEGE CULTURAL FESTIVAL: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

FOOD & DRINK
ANNUAL SOUP SUPPER: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

ARTIST EATING & GARDENING: A BENEFIT FOR THE VERMONT COMMUNITY GARDEN NETWORK: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

INTERNATIONAL DANCE DANCE: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

Arts & Fitness
YOGA: THE DANCE OF THE DANCE: The Carle Foundation Library is offering a 10-week program for adults. *Carle Foundation Library*. 10 to 11 a.m. Free info: 858-3332

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MAJOR MUSIC SERIES *Champion* Morley and Brett Higgins bring big tunes and soul and have led the limited live-in-theatre show. Limited parking • **concerts** *Rocking Under the Stars* Mondays • New Haven • 8 p.m. free • **info** available by the press info 349-0268

GARDENING AND FISHING All local artists in green • a program of organic and sustainable food music featuring special guests Doug Wiley Hodge, Scott and Sam Bonney, *Seasonal Theater* Mondays 7 p.m. \$25 cash bar info 349-0262

gymnastics

MANICURED LAIL LAIL Starts and ends show off their moves in a friendly competition benefit for the Ben Mader Memorial Scholarship. Burke Mountain Ice Center 6 p.m. \$25 cash bar info 349-0262

folk

BRITON TOWN The traditionalist tradition regains its roots in Lond Suttonbury. Sponsored by the Central City College. Suttonbury Youth Unleashed 11 Church Street Suttonbury 2 p.m. \$5 info 864-2646

OFF THE WALL, INFORMAL, & SEASONS **ABOUT ART** Middlebury College is using its social media of Facebook and Twitter to explore the intersection of post-modern dance and body-based performance art. A light lunch. Middlebury College Museum of Art 12 p.m. \$5 suggested donation. due to Middlebury College students with 10 info 443-3650

dinner

PLANTO LABLE FOR CHARLIE CLAUDE A good female supports a good man. As a sole artist, it's brought by several visitors in Gumpston. Gumpston's one-of-a-kind Center for the Creative Arts. Burlington 7 p.m. French 8:30-9:30 p.m. \$10-20 info 755-7612

GOOD PEOPLE See 463-1230 p.m.
NO MASTER THE ART See 164-13 130-45 p.m.

UNLEASH THE MAGICAL See 164-13 130-45 p.m.

WINE & MUSIC See 463-12 30 p.m.
THE VESPER OF CO A Middlebury Union High School student production travels down the yellow rock road with the time, sound, classic. Vermont's Vermont Community College Middlebury Union High School 7 p.m. \$10-12 info 349-0262

concerts

MAJOR MUSIC BOOK SALE See 463-12 10 p.m. \$20 p.m.

SAT.15

art

GROUP IN WATERCOLOR PRINTING *Colorful* Temporal prints artists throughout regional and international. Printed copies engaged. West Art Center. Montpelier 9 a.m. \$20 info 864-1262

FANTASY PAGES & FIGURES Under the guidance of Krista Carney, beginning to learn the technique of drawing the human form. Open Studio. Gallery Burlington 10 a.m. free \$14 info 443-0700

community

JOE LEAVITT & SUE SCHNOOP Through our road shows, we deliver site-specific, educational, spiritual music. Performing Arts Center Space. Montpelier 7:30 p.m. \$20-25 info 363-4634



community

BLUE STATE MATRONS OF VERMONT CALCUTTA

Members of the Blue State Matrons of Vermont are currently seeking a new home for their annual picnic. Including \$4,000 for the picnic. Members are currently seeking a new home for their annual picnic. Including \$4,000 for the picnic.

WIPLE'S RUN & RUN *Wipple's* found the pavement and set up a map for the 100-mile run. The 100-mile run is a 100-mile run. The 100-mile run is a 100-mile run. The 100-mile run is a 100-mile run.

community

ASSOCIATION FOR LIVING HISTORY, PARK AND AGRICULTURAL MUSEUMS NEW ENGLAND REGIONAL CONFERENCE *Association for Living History, Park and Agricultural Museums New England* Regional Conference. Association for Living History, Park and Agricultural Museums New England. Association for Living History, Park and Agricultural Museums New England.

NORTHWEST VERMONT VETERANS' SOCIETY *Northwest Vermont Veterans' Society* Northwest Vermont Veterans' Society. Northwest Vermont Veterans' Society. Northwest Vermont Veterans' Society.

crafts

STATIONERY TWO GROUP *Stationery Two Group* Stationery Two Group. Stationery Two Group. Stationery Two Group.

dance

TO FOR BOUNDING ABOUT YOU *To For Bounding About You* To For Bounding About You. To For Bounding About You. To For Bounding About You.

UPPER VALLEY VETERANS' GERRYTANT RAIL *Upper Valley Veterans' Gerrytanti Rail* Upper Valley Veterans' Gerrytanti Rail. Upper Valley Veterans' Gerrytanti Rail. Upper Valley Veterans' Gerrytanti Rail.

art

BLUE JAYS *Blue Jays* Blue Jays. Blue Jays. Blue Jays.

BLACK SHAMROCK HAUNTED HOUSE *Black Shamrock Haunted House* Black Shamrock Haunted House. Black Shamrock Haunted House. Black Shamrock Haunted House.

VERMONT CARES LINC & SILENT AUCTION *Vermont Cares Linc & Silent Auction* Vermont Cares Linc & Silent Auction. Vermont Cares Linc & Silent Auction. Vermont Cares Linc & Silent Auction.

BURLINGTON AREA HERITAGE FESTIVAL *Burlington Area Heritage Festival* Burlington Area Heritage Festival. Burlington Area Heritage Festival. Burlington Area Heritage Festival.

UNION STATE COLLEGE CULTURAL FESTIVAL *Union State College Cultural Festival* Union State College Cultural Festival. Union State College Cultural Festival. Union State College Cultural Festival.

Have you signed up for insurance with Vermont Health Connect?

Open Enrollment Ends in March

We're here to help. Our Certified Navigators can assist you with enrollment.

Call the Health Assistance Program to get started.
(802) 847-7249



Fletcher Allen Health System



POO-POURRI

SPRITZ THE BOWL BEFORE YOU GO AND NO ONE ELSE WILL EVER KNOW

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HOMEPORT

Decor Furniture Housewares Gifts Toys
52 Church St., Burlington 863-4644 www.homeportonline.com
Mon-Thur 10A-6P, Fri 10A-6P, Sat 10A-6P, Sun 11A-5P. LOCALLY OWNED AND OPERATED

calendar

SAT 10-11 PM

SHAKING THE FESTIVAL: A music-inspired event held over the last 100 years at the Baiting Grounds and 20th Ave. live music and interactive activities. **Saturday**, 10-11 PM. \$10. 443-6360

films

FAITH AND FAMILY FILM SERIES: A young adult female who discovers effective parenting models by exploring the role of the 1950s comic book. **Thursday**, 7-9 PM. \$10. 443-7795

SOUL MATE: Lisa Carter's 2007 feature film depicts a man who travels to several different countries and lives out the course of a day there and comes with English subtitles. **Friday**, 7-9 PM. \$10. 443-7795

food & drink

BURLINGTON VETERAN FARMER'S MARKET: Farmers' markets and producers offer fresh and prepared foods, crafts and more in an outdoor marketplace. **Friday**, 10-11 PM. \$10. 443-7795

CAPITAL CITY WINTER FARMER'S MARKET: Local vendors offer fresh and prepared foods, crafts and more in an outdoor marketplace. **Friday**, 10-11 PM. \$10. 443-7795

MIDDLEBURY VETERAN FARMER'S MARKET: Local vendors offer fresh and prepared foods, crafts and more in an outdoor marketplace. **Friday**, 10-11 PM. \$10. 443-7795

PIE FOR BURNING: An all-you-can-eat event serves up pies and pastries. **Friday**, 10-11 PM. \$10. 443-7795

OUTLAND WINTER FARMER'S MARKET: Local vendors offer fresh and prepared foods, crafts and more in an outdoor marketplace. **Friday**, 10-11 PM. \$10. 443-7795

QUEEN OF THE SOUTH: A local vendor offers fresh and prepared foods, crafts and more in an outdoor marketplace. **Friday**, 10-11 PM. \$10. 443-7795

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health & fitness

OUTDOOR YOGA WITH JILL LAM: A yoga instructor offers outdoor yoga sessions. **Friday**, 10-11 PM. \$10. 443-7795

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outdoors

PAUL MOON WINTER ADVENTURE TOUR: A winter adventure tour offers outdoor activities. **Friday**, 10-11 PM. \$10. 443-7795

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SUN.16

SQUARE FOOT HARBOR: A harbor festival offers outdoor activities. **Friday**, 10-11 PM. \$10. 443-7795

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NONPROFIT HELP: Many college students and adult women students need food through food pantries with cooking, meal and welfare workshops. **Proctor Free-Food Bank** Burlington 400-430 p.m. free info 764-1386.

RUSHMAN PLAY TIME WITH NATHAN: 10:00 a.m. to 10:30 a.m. on Thursdays via phone, games, music and a puppet show. **Bull Terrier Bookers** 1000-1111 1st Floor Free info 764-6762

Arts/Music

FRENCH CONVERSATION GROUP: **CHAMARÉ** Center with French 15 members provides the language at 10:00 a.m. on Thursdays. Local history topics. **Windsor Hall Library** Burlington 4:30 p.m. free info 764-3431

Arts/Music

PUBLISHED LIVING QUARTER: See 547-36. List with 27-28. **Mountain** 3:30 p.m. 547-36 info 764-3631 www.vermont.com

WINDMILL ARTIST SERIES WITH ANNIVERSARY CONCEPT: **Ruby Dance** directs a program of dancing, singing and poetry. **Windsor Hall Library** Burlington 7:30 p.m. 547-36 info 764-3631

SEE: See 547-36. **Windsor Hall Library** Burlington 7:30 p.m. 547-36 info 764-3631

BOOKS: See 547-36. **Windsor Hall Library** Burlington 7:30 p.m. 547-36 info 764-3631

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Arts/Music

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Vermont Women's Expo

inform • enhance • inspire

New Location! **Saturday, March 15, 2014**

Champlain Valley Expo, Essex Junction, VT

10 am - 4 pm • Goody Bags • Door Prizes • FREE Seminars

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Visit the goats at the petting zoo, watch apple being baked and enjoy a walk in the forest!

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Over 150 Booths Expected
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ROY JEWELRY MAKING
LOCKET MAKING MATCH

[illegible]

ALL FIRMS WITH ONE CHILD
 Carter expects 2003 sales to reach
 \$200 million, up from \$150 million

[illegible]

STILL LIFE Inspiration: Elmer

[illegible]

dance

B-907-DANCE MY DANCE!!
VANDANA SINGH: 5 The re
Collected on Top Top. Rhythmic

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RESEARCH AND EVALUATION OF THE EFFECTS OF THE

[illegible]

not one another have grasped
particular functions, disciplines
work in a closed, Winlose style.
It is a 100-person for one-hour
class. Its stated emphasis: partic-
ipate in personalization required
just this desire to force that this
in one time and appears for an
enjoyable weekend. Location:
200 Pine St., Southbury, Con-
necticut 06488. Info: 203/261-
4444 ext. 101.



GRADUATION BY KILGUS *Graduation*, the first and only film in the classic Burlington collection, shows a classic cornucopia of wildlife, nature, and the world of wildlife. The film is a beautiful, colorful, and thought-provoking study of the world of wildlife.

you have to dance to the music and have to have a great time on the dance floor! There is no better time to start than now! More meetings, suggestions, 7-9 pm and on Wednesdays at 12-2 PM. Call: COST: \$2000 or 4500. Location: Metro City Studios, 294 N. Winthrop Ave. Huntington 6016. Tyler Crumley 708-330-3204. crumleytyler@hotmail.com dancer.hunt.com

FLANNERY, D.

[illegible]

LILABH THODANCE PH.D.

PARTNERS. Come share no more with friends, old or new, and in our demand they bring come together with us, and let us make our own way from our own hearts. We will not let you be a part of our lives.

[illegible][illegible]

drumming

TAKED UP JAMES & COMPANY: *Guest* Five members of the award-winning folk-rock band The Dillards perform and teach a variety of lessons on the fiddle, guitar, and mandolin. **Location:** The Huntington Library and Gardens, 1151 Oxford Rd., San Marino, CA 91108. **Cost:** \$10. **Time:** 10 a.m. to 12 p.m. **Phone:** 626-353-1234. **Website:** www.huntington.org

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JAY PEAK



ROBERT RANDOLPH
& the Family Band

March 22nd / Foeger Ballroom / 7:00pm Doors

General Admission \$40 / VIP Admission \$75

VP includes: Preferred viewing, meet and greet with the band, appetizers, two complimentary drink tickets, private bar and lounge

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10



One-Man House Band

When Jason Merrihew sits in, magic happens

BY GARY LEE MILLER



Boston-based Americana band the Big Lanesome are well into their second set at Sweet Melissa's in Montpelier when they sit at their guitar player down and invite a guest player onto the stage. The show has been great so far, and it's about to get better. The band launches into a cover of Bluebelly's "High and Dry" and the new picker, an affable if intense guy with a dark, scruffy beard and short-billed cap, comps nicely. But when he takes his first solo, it's pure fucking magic, like after hours of creamy, cascading runs and mesmerizing licks. The crowd cracks it up a notch, too, booting and shouting encouragement. Still, the player only sticks around for one tune. He's got confetti to catch, tables to wipe down, maybe even some dishes to wash. His name is Jason Merrihew, and he owns the joint.

Drop in at Sweet Melissa's just about any night, and you'll find Merrihew strumming the sound like a vintage band or grabbing his Les Paul or his Gold-screamed-to-it. In. Or even just playing or even when they're not playing. You might catch him picking Hergerson at the howled Wednesday-night jam, laying down some old-time

pizz with American picker Andy Pitt on a Saturday afternoon, or flat-out wailing with the Saxons Brothers Band here on a Saturday night. Merrihew always brings something special to the mix.

"I think it's about being easy with your instrument," says Seth Kenney, speaking on the phone from his Hyde Park home. "It's a blind notion," he says of Merrihew. "He just listens and he can find the thing the song needs."

Nine 31, Merrihew toured his car the hard way. Born and raised in Wichita, Kan., he played guitar and sang in blues and funk bands before moving to Austin, Texas, at 23. In Austin, he walked in a number of local ensembles and toured nationally as the bassist for Austin jam icons MC Orendel. Lured to the Jersey shore by a friend at age 30, Merrihew worked as a waitress, fronted his own bands and met his future wife, Melissa. He also befriended

of a bartender named Tom Moog, who would later become his business partner.

Moog made the move to Vermont first. Merrihew and his wife followed, and in April 2011 they opened Moog's Place, a Montpelier music club. That meant an interruption in Merrihew's professional career, and the beginning of his career as a club owner, stage manager and musician. And although Merrihew had helped pay his bills over the years doing construction and restaurant work, the rigors of the new club took things in a different level.

"The always had a strong back," says Merrihew, leaning on the bar at Melissa's on a quiet Tuesday afternoon. "But when I opened my own place, I learned what being lifting really was about."

At Moog's, Merrihew worked nonstop to get the club up and running. On the side, he managed to get in some drop-in and after-hours picking with visiting artists. But it wasn't until he and Moog opened Sweet Melissa's in July 2013 that Merrihew found something resembling a regular gig. The opportunity came courtesy of Montpelier county townsman Hank LeGrand, who revived his popular Hinky Tonk Happy Hour — a Friday night at the now-defunct Longdon Street Café — with Merrihew as his guitar player — letchus emergencies notwithstanding.

"I know a ton of songs, and he's a great lead player, so we've got a pretty good set right there," says LeGrand, sitting behind his desk at Montpelier's Redburn Church, where he works as office manager. Then he adds, "The only time it gets screwed up is if the rock quits."

For Merrihew, the hunky-looking offered a chance to release old memories — and settle into a new direction.

"My earliest musical influence was country music. TV shows like *Blue*," he says. "Back Owens and Roy Clark. I had never really played country music before. But my mother's father was a country picker. It was kind of a full-circle effect."

Though Merrihew isn't a hillbilly yet, visitors to Hinky Tonk Happy Hour

wouldn't know it. He brings serious swing and country-politico thrash to John Cash covers and LeGrand originals alike. But it was Merrihew's versatility that convinced LeGrand to invite him to play guitar and bass on his new record, *Born & Bred*.

LeGrand will release that record with a show at Sweet Melissa's this Saturday, March 15. Recorded at Celtic McCaffrey's Green Room studio in East Montpelier, *Born & Bred* showcases the best of two worlds: LeGrand's pull-up-a-chair-and-batter-stones and Merrihew's skills as a picker and arranger. LeGrand says arranging is where Merrihew's ear and ability to translate his ideas to the band played a crucial role.

"In America, there is a strong temptation to go into the studio and follow formula, but I didn't want to do that," LeGrand says. Jason reminds me of George Harrison. It's not just a guitar lick he's playing. It's his personality. And all of the top of his head."

LeGrand recalls a particular song from his new record, "Loving You 'Til You Hate," on which Merrihew's unique ear had a transformative impact on the arrangement.

"We're in A-minor," LeGrand recalls. "And Jason says, 'No I hear this.' And we go to an F and he plays this haunting, beautiful Les Paul guitar thing. Who would have ever come up with that?"

For Merrihew, a sitting in at Melissa's and working with LeGrand is a chance to do what he loves best — and maybe cross some genres he doesn't love.

"I really don't miss having to pay my rent by going to play some music," he says. "Getting to the venue. Loading your thing. Back of my booking calendar. I've freed myself from all that."

With the recent addition of chef Daniel Staples to Sweet Melissa's, Merrihew may have freed himself from some kitchen duties as well.

"I can concentrate on what happens on the stage," Merrihew says. "And if anybody needs me, I can fly off and be what they need me to be. It's the job I was born for."

**JASON REMINDS ME OF
GEORGE HARRISON.
IT'S NOT JUST A GUITAR
LUCK HE'S PLAYING. IT'S A
LITTLE COMPOSITION.**

MARK LEGRAND

INFO

MARK LEGRAND: ALBUM RELEASE PARTY
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MONTPELIER 8 p.m. to 5 a.m.

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wheeling

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SEVEN DAYS

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CLUB DATES

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WED.12

burlington

BAR/LOUNGE Postmodern Karaoke
7 p.m. Free
JO'S PUB Pub Quiz with Steve, J
9 p.m. Free
LOUNGE Coffee & Cafe, David
Adams, Dylan Mays and Chris
Fosterman (10:30) 12 p.m. Free
HAMMATT'S PIZZA & PUB Open MC
with Andy Lago (10 p.m. Free)
NEXTON'S VJ Comedy Club
Freddie, What a Joke! Comedy
Brewery (10:30) 10:30 p.m. Free
NEWMARKET PIZZA & PUB Open MC
with Andy Lago (10:30 p.m. Free)

CLUB HITCHHIKER "The Road Movie"
(10:30) 10:30 p.m. Free
KAGIS BEAN "The Jingle/Jazz and
(10:30) 10:30 p.m. Free
REX SQUARE Mountain (9 p.m.)
10 p.m. Free

CON LOUNGE Tropical Rhythms
with Jeff Hall (10 p.m. Free)
THE KITCHEN (10:30) 10:30 p.m. Free

chittenden county

BAR/LOUNGE Mountain (9 p.m.)
10 p.m. Free
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10 p.m. Free
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DOWN IN (Y) PORCHES (MUSIC)

Head Start

At the opening of "Stitching" the first track on PORCHES, "Down in (Y) Porches," the album, front man Aaron Maine sings, "I give you head I lock you up." The line carries a bit of a double entendre, but it's not Maine's only wordplay on the record. There's a steady vulnerability to Maine's writing, a dark sense of foreboding captured by an easy-jangle and warm, indie-rock beats. Porches play the Monday Music in Burlington on Sunday, March 16, with local PAUP CARTEL.

KAT WRIGHT & THE INTERLUDE BAND (10:30) 10:30 p.m. Free
REX SQUARE Mountain (9 p.m.)
10 p.m. Free
THE KITCHEN (10:30) 10:30 p.m. Free
NEWMARKET PIZZA & PUB Open MC
with Andy Lago (10:30) 10:30 p.m. Free

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REX SQUARE Mountain (9 p.m.)
10 p.m. Free

northwest kingdom

THE PARKER PUB CO. Live Music
7:30 p.m. Free
CLUB HITCHHIKER "The Road Movie"
(10:30) 10:30 p.m. Free

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10 p.m. Free

SOUNDbites

CONTINUED FROM PAGE 33



I missed it, I'm told **AMY POEHLER** never dated a 9-year-old New Englander named opening for **RF Normalcy**. I'm soalled about not seeing that. But I was busy taking in the highlight of my weekend: **THE MOUNTAIN GOATS** at **Machete Pizzeria**.

TMSN have been on my "to see" list for a minute now, not least because their lineup includes two-thirds of the local **RAM**, who are among my all-time favorite local acts. Since I wasn't a strict music-guy mode, I'll save more serious critical thought for another day — hey, sometimes a guy just needs to hit up **Philly Friday** and toes back a few **Brother's Porters**. But I will say this: I loved what I heard. **TMSN** take the maddening earnestness that made **Farms** so fascinating, crank up the volume and reconstruct it through dirty, blas-

tinged, swampy rock. It's not as intricate, but it's no less interesting. And it tugged at my core.

Also, I'm thinking **AMY POEHLER** may be one of Vermont's most underappreciated songwriters. To be continued...

Last but not least, best of luck to the Vermont delegation at this year's **South by Southwest**, which I'm totally not cynically depressed about not attending this year. Because who likes warm weather, scintillating music, free drinks, world-class BBQ and breakfast tacos? Not this guy.

(That sound you hear is me greatly weeping.)

Anyway (sniffle), this year's local representation includes **WASHBURN SPEED**, **YOUNG PAPERS** and recent transplant **SACHS BLUE** — the last of whom is

currently touring with my sister, so, y'know, full disclosure and stuff.

Also appearing at **SSSW** this year are beloved **RTV** exports the **OWS**, whom I can't possibly imagine. Wanting to see play on their native Texas and after years of not having them in Vermont (Double sniffs.) However, Cash front man **WYNNE BOUGLAK** hints in a recent Facebook message to yours truly that the band may make a Vermont visit this year, likely with a new record in hand.

Now if you'll excuse me, I'm going to go be cold and sober. Well, cold, at least. ☺



SUNDAY

ELIZABETH BARNES 12:30pm (stream)

IMPROV COMEDY JAM 1pm (stream)

OLD-TIMEY MUSIC 3:30-5:30 (stream)

DAVEY D 8pm (stream)

MONDAY

KIDDO MUSIC

at PAPERB

11am (stream)

WEDNESDAY

BLAST FROM HEAVEN

12:30pm (stream)

17:00pm (stream)

JOHN PANDY'S ACOUSTIC HOUR

ROCKT 8pm (stream)

CRAZY LINE w/ GAT TRIPS

KRISTY SHAW & FRIENDS 8pm (stream)

THURSDAY

THE WHITESTOCK 8pm (stream)

FRIDAY

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SATURDAY

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- 4:34 HIP TO THE HOPS
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- 4:39 OLIVIERO (HOLDS RELEASE)
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Listening In

...and what was on my mind, from the vinyl decks player to the work.

FURRYST MONKEYS, *Impassioned*

HAAL BEYOND, *Alone*

OLD KING, *Love and the City*

ST. PAUL & THE WOODEN MONKS, *Mid the City*

ROAD TO HONOLULU, *London*

33

Hall Marks

Catherine Hall, Castleton Downtown Gallery

The materials used in Catherine Hall's current exhibition at the Castleton Downtown Gallery in Rutland read like a shopping list. For an art-supply store: paper, collage, encaustic, glass, paint, rice paper, dye, wax, resin, silk, plaster, wood, hair, glass beads. As this list suggests, the works in her plainly titled "Plaster, Paper, Paint" are disparate, but they do constitute a cohesive body of work. What they have in common is the exploration of each medium's materiality.

The four rooms Catherine Downtowns Gallery is a residential collar with an exposed stone foundation. Naturally the space feels earthy and ancient, but a wall-hung work in the entry suggests a more

REVIEW

With *Mask* (14 by 18 by 2 inches) is a waxy yellow baby-doll head, enhanced with paper-mache and encaustic and mounted on a wood oval. That's right, mounted like a deer head. With an intact hair and ceramic mouth, this might be a young child looking out from the underworld,

and the fact that it's mounted in shadows. Yet in Hall's hands, the piece is also very funny.

Across the room, Hall's 40-by-44-inch oil on canvas "Her" captures with more formal properties primary colors and strong lines overlaid by thin, icy ones. Bold, black, vertical lines form two-dimensional architecture, suggesting a building as a bridge, textured, spindly lines crawl down the painting, as if weaving the thular net. The work contains viewers visually, and creates an optical sensation that engages us to look and look again. The net is like a mask through which we peer into the painting and see more deeply still.

Turn the corner into the next room, and Hall switches the mood — and the medium — completely here: we see delicate wall sculpture made of rice paper, dye and wax, which provides a pleasing escape from the drama elsewhere in the exhibit.

In her artist statement, Hall says the paper works were inspired by memories of working in a textile mill in her native England during school holidays. "I was especially fascinated by seeing banks of yarn submerged in a vat of dye," she writes.

The piece titled "Cynry Hall" (28 by 39 by 8 inches) began as a horizontal arrangement of folded paper. Then the artist allowed gravity to participate. The folds sink into themselves, rippling like waves on the wall. To create the work, Hall painted and dyed Cynry paper, which contains long strands of fiber that supply contrast and texture. She then dyed the edges in wax and attached them to either a paper or silk backing. Her wide-ranging exploration of materials is particularly evident in the work. The paper is light and translucent but also strong and resistant. It holds paint, but its fibers absorb and change it. The strength of Hall's wall sculpture lies in her craftsmanship and exploration of the material, though they lack the confident presence of the artists oil and acrylic paintings.

Hall's paper works are graceful and pretty, but she is not finished with starting as Mounted "trophies," which consist of hand-made bird and animal heads — usually with antlers — appear throughout the gallery.



"Masking Works" on installation composed of 14 works, each roughly a foot high, is the most horribly delighted these eyes, horns and 3-D-printed antlers suggest the red-velvet Doppelgänger tales such as "Crying," "Round Face" and "Trophy Child" enhance the creepy factor, which is born of distorted faces and exaggerated expressions. The trophies appear to beg for rescue from this little house of horrors. Yet, again, they are also warning. The artist's exquisite craftsmanship and sense of whimsy enable these miniature objects to evoke visceral responses.

These shorter works are by no means subtle, but viewers should not overlook Hall's small encaustic-on-panel works. The one colorful abstract — 8 to almost 9 inches square — is an highly convincing. Unlike the overt imagery of the trophies, the images here lie exposed beneath the paintings' waxy surfaces. Each work is richly colored, from the orange-yellow-green palette of "Invisible" to the intense red of "Swimwear." The encaustic wraps around the translucent sides, blending each work beautifully.

Catherine Downtowns' biggest room gives ample space to Hall's paintings. Her large abstract canvases employ bright, bold colors and are augmented with tiny reflective ground-glass beads like those used on highway signs. When mixed with paint, these give the works a luminous quality. The interplay of materials is not simply an aesthetic; it's fundamental to Hall's aesthetic. In her oil paintings, the pigment is sometimes spun, revealing the texture of the paint canvas underneath. This approach recalls that of postwar abstract expressionists Helen Frankenthaler, but Hall's addition of gold leaf and glass beads places her work in the 21st century.

Nearly, Hall's three "Study" paintings are bearable, with abstract images that suggest microbes and other microscopic organisms. These enigmatic works speak to forms that change and evolve — in this virtually artist has transformed over decades a fun making.

HEB BRÄZILL



Hall: Above right, "Trophy Child"

THE ARTIST'S EXQUISITE CRAFTSMANSHIP AND SENSE OF WHIMSY ENABLE THESE INANIMATE EFFIGIES TO EVOKE VISCERAL RESPONSES.

INFO

Plaster Paper, Paint is a solo exhibition by Catherine Hall through March 28 at the Castleton Downtown Gallery in Rutland. Info: 802-338-1256.

KATE GRUBER *Passing Through's* Festival of Converging Abilities. She won all paintings by the Vermont artist. Through April 12. Info: (552-8936). Amyel Terrace Gallery/Pigeon Center in Sudbury.

KATHERINE LUCAS Adult book paintings in acrylics, stylic, abstract, somewhat folklike on canvas. Through March 20. Info: 813-240-3333.

KARNE MANT is short on gas in part by the local artist. Through March 25, 8pm-10pm. Thompsonville Hills, Burlington.

KATE BLUM "Interviews" just came in, going to be discussing the relationship between people and people and animals. Through March 31, 2010, 2010. Website: www.kateblum.com

MARCIA MILL & CHRYL BRUFFET Landscape
go to egg is pearl and a flying Vermont
artist. Curated by SEABA. Through May 28. In-
side ART. 9000 St. John's, Burlington.

HAZARDUSITY: This game, an analog to the classic game of Russian roulette, is the only game that has been shown to reduce the risk of cancer in the U.S. by up to 50%.

NORTHERN VERMONT ARTISTS ASSOCIATION
An annual exhibit by members in a variety of media through March 28. 940-883-7071 Peckering Room, Fletcher Free Library in Burlington.

WYOMING TRAILING Tractor, horse, wagon, mule-drawn events by the Buffalo Bill Trail Club explore themes of Old-Western and contemporary through the reconstructed, pre-1850s-pioneering media-formats. Through April 5, info: 327-5265/2646@bufftrails.com, 336-1-800-555-5555. Lower and Gailborg, 270M Buckle Up, 30000 Canyon Blvd., Casper.

[illegible]

TESTIMONY—Contemporary media on two and three children: By Bruce Brown, Mary Lambert, Jonathan Rich and Karen Henderson, *Through March 22*. (eds. 047-7065, Belmont Harbor, CA). BSA Media in Burlington.

TERRY DRAKULA Inside Out, abstract paintings by the renowned Canadian artist. Through March 25. Info: 738-2143. Nova City Gallery in Burlington.

[illegible]

WORTH VISIT A group of vibrant artists draw marks that fly like horses, a clean light grey palette with a side of the past, serene and graceful. Through March 29 info: studies@valleyofmuseums.com. The S.P.A.C.E. Gallery is free to visit.

shirteades counts

HALEPHOTH CLOONEY Acrylic paint mixings of latex gloves, and mixed sand & water. Through April 2010. 2001-2004. Foldedboard Printing Company in Melbourne.

• **ICE STORM: OCTOBER 2012** An exhibit of photographs by members of The Wilson Artists' Guild documents their ice water community and features a complimentary ice sculpture by local punks Ben and Matt Kunking. **Annexation**
Thursdays, March 12: 5-7 p.m. Through R01.32
 info: 503.755.0531 Metrop Municipal Center



Anne Cummings Worked-based artist Anne Cummings brings her "see-art to Studio Space Arts in Rome this month. Her eye-catching, beautifully layered landscape and portrait installation consists of large-scale, mixed-mediaed dioramas made from postconsumer waste – aka trash. She named the landscapes "Vermont Wintertoscopy." Each one represents a county in Vermont and is made of trash collected from back roads and byways. The portraits are six-year projects made from waste generated by each individual depicted. Also showing at Studio Space Arts is a 17-art show called "The Nitty Gritty" which the gallery calls a celebration of "the industrial buildings, quonset, tools and people that have left an indelible imprint on our region," and "Lightbox America," an exhibit of Jonathan Lenz's oil paintings. All shows run through April 5. Pickered, "enhance" by Anne Cummings.

JANOWSKI/STURZENEMER Five paintings from the "elemental" artist's 12-month diary series exploring the elements of the Macmillan Hemisphere. Through June 30, 1996, 304 E 11st, contact 495 N. Sunset W. South Pasadena.

JOHN HENRI First Blowers' tradition of sharing food and drink is made real in this hard, long, risky, The White Knight is the first, even contemporary art, it is shown in the museum's new year round venue. Through May 18.

SUPERCOOL BLADE An exhibit that spans two centuries of glassmaking with some of the museum's most recent objects on and online.

FOR MORE INFORMATION AND SUBMISSION GUIDELINES BY
 Visiting and national artists, info: 555.5366.
 Through June F. Passafiuma/Tenier for Art and
 ELORE ON THEARTS PROJECT

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JULIA A. GAVIS, PRIMA FEMINAE (COOPER & JONES)
HERONS: Landscape Photographers' and painters
by The Portland Artists Through April 20, 1978
1650 SW 10th Street, 2nd Floor Gallery in Jordan

SHANLEY TWINE, "How Fossil Fuels" water
colors by the Northwest artist. Through March 30
only. 545 8203; Shelburne Museum

Barre/Amontreiller

1984: SOME CLIFFER SO MUCH—Photographs, photographs and kindness: The exhibit raises serious questions about broken Civil War soldiers' social benefits and shows Americans' sympathy, and even the finding of a post-mortem, three decades' through Dec. 31, 1985. 433 0183 Business Museum & History Center, Newark, Delaware or New York.

ALICE BENT *Houses: Fires and Fragments of "Intimacy":* a selection of photographs by the retired local architect. Through March 17. Info and more: cubotown.com.

ANNE QUINN-BART, Carbon Footprint portfolio specialist and climate change risk analyst, using ISO-standardized carbon-consumption materials. Second Half Gallery, **JOSHUA NELSON**, "To stick at Home," all past or ongoing knowledge in the first and second Third Half Gallery, **THE MATEY GRANT** & group exhibit illustrating nearly 300 elements in the 19th-century industrial oil painting, quarter 1000 and provide that these will be available in print, online again. Through April 2014, 4th 4th 30th

INTERPRETING THE INSTANTANES: Long time photographer Ryan starts with sets taken between 1920 and 1930. The candidlike 1920s hip players at the Levee night of Newmont produced this photo, which came to illustrate how the creation of the interests in highway system always of Newmont's culture and scenery side. Through April 2013, 1000 1930 Newmont History Museum in Colorado.

JOHN SNELL, *Taking Time to See*—photographs
inspired by the natural world and local interests
Through Haverhill (July 23) 3334 Geology
Holliston (1) 3335 on Mendocino

REN LEVINE reads these types and other Arctic and Antarctic, in-depth at mail-order works on a variety of subjects and places, including the 2002 dog sled journey showing the NW from the top of the 50th parallel over a year's time. Through May 20 5-8 pm live. 800-000-1000 Newmarket-Capstone Coast Lumber in Maryland.

LEONA HENRY is among dramatic acrylic paintings by the local artist. Through March 30
bride 200 0040 Tula Tea Room rillington

FELTER FORRES & MATTHEW HUNTON
Photographic portraits from a 2013 performance by Forres and a collection of recent images by dancers from her choreography studio. Through March 31, 2016. 201-496-1000 Contemporary Dance & Performance | 2nd & 4th streets

WALK COMPANION: Players and Fans on a Journey: 2010 F&S and our media works to the local artist, Photo ID required for admission through March 28. Info: KIP 6260 Governor's Office Gallery in Charleston.

BOREH LARSEN: "Moonbeams and Dreams" water soluble oil paintings on canvas by the Norwegian artist. Through March 30. Into sunset and day sounds out. The Green Sea Art Gallery at Capitol Square in Minneapolis.

adobe.com/products/acrobat

AN ELEGANT DECADE For *A Century of Work*, the Northwest painter Mary Knapp has two Thors of her own: two well-worn, blackwood easels, one in her home and the other in the museum space. Through April 30, hrs: 253.3534. Green Museum Fine Art Gallery, in Shore.

Students: Equity and Staff: Bargaining: Thursday
March 12, 10:30 a.m. to 1:30 p.m. Through March
17 Info: 800-GRAD Graduate Center for Life Arts
Advocacy: State Council

BACK AND FORTH: VERMONT'S HOBBO DIA

LEASLEY An exhibit celebrating an episode in the nation's industrial history is now on display along Seneca Avenue and South Street, along Seneca and back country along Throughway 100. The exhibit is located at the Seneca Museum in Seneca.

"SURVEILLANCE SOCIETY"

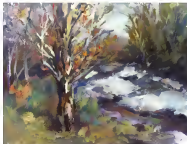
A series of panels, articles, books, and other materials are on display at the Vermont State Museum in Montpelier. The exhibit is located at the Vermont State Museum in Montpelier. The exhibit is located at the Vermont State Museum in Montpelier.

VERMONT JOURNALISM AND MASS MEDIA

The Vermont State Museum in Montpelier is now exhibiting a series of panels, articles, books, and other materials. The exhibit is located at the Vermont State Museum in Montpelier. The exhibit is located at the Vermont State Museum in Montpelier.

MODERN RIVER VALLEY/AMSTERDAM

© BONNIE GARNER, CAROL BOUCHER & LYNN NEWCOMB Black and white photography of the Vermont River Valley, including the Seneca River, is on display at the Vermont State Museum in Montpelier. The exhibit is located at the Vermont State Museum in Montpelier.

**Julie A. Davis, Fiona Cooper Fenwick & Jane Neroni**

Three noted local painters bring lush depictions of Vermont to the Knoll A, Gruppe Gallery in Jericho, with an exhibit called "Landscape Perspectives." Though their painting styles differ, the artists share a love for rendering vivid, impressionistic nature scenes from across their home state, as well as a preferred medium: oil. The Gruppe Gallery, which sells the works of the late oil master for whom it's named, is a fitting scene for an exhibit of the women's work — each has decades of painting experience and a lengthy list of awards and honors for their work. They figure a collection titled "The Informed Palette: Three Personal Journeys With Color" at the gallery on Sunday, April 6, at 2 p.m. Through April 20. Pictured: "About to Fall" by Julie Davis.

JAMES AND WINTER SHOW

The exhibit featuring the work of James and Winter is now on display at the Knoll A, Gruppe Gallery in Jericho. The exhibit is located at the Knoll A, Gruppe Gallery in Jericho.

LOBBING CHARLES

A series of panels, articles, books, and other materials are on display at the Vermont State Museum in Montpelier. The exhibit is located at the Vermont State Museum in Montpelier. The exhibit is located at the Vermont State Museum in Montpelier.

MIDDLEBURY AREA

The Middlebury College Museum of Art is now exhibiting a series of panels, articles, books, and other materials. The exhibit is located at the Middlebury College Museum of Art.

WINTER ANNUAL EXHIBITION ARTISTS

The Vermont State Museum in Montpelier is now exhibiting a series of panels, articles, books, and other materials. The exhibit is located at the Vermont State Museum in Montpelier.

ORGANIZING VERMONT ARCHITECTURE

The Vermont State Museum in Montpelier is now exhibiting a series of panels, articles, books, and other materials. The exhibit is located at the Vermont State Museum in Montpelier.

MODERN RIVER VALLEY/AMSTERDAM

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The allocation of public funding to the CSC will prepare the former Moran yard for an additional \$4.5 million of private investment in a new building and storage yard, classrooms, administrative offices, bathrooms and locker rooms, maintenance facilities, boats and equipment, and investment in program development.

Our Permanent Home will ensure award-winning access, education, and recreation opportunities for **YOU** and everyone who wishes to experience the Lake first hand.

On behalf of all who live near, play on, and love Lake Champlain, thank you for your continued support!

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art



Harlan Mack

Harlan Mack's recent drawings appear on a strange canvas: tar paper. The Washington, VT-based artist has utilized that rough base to make striking mixed-media creations with acrylic, gesso and solvents. Examples of these unconventional pieces, along with Mack's steel sculptures, appear in an exhibit titled "Draughts for Every Rising Game" at the Gallery at River Arts in Morrisville. The artist says the exhibit is meant to "promote an apocalyptic narrative on the effects of the Spirit of Death in the pursuit of a retirement." Whatever that means, these strangely made works have a strange and disconcerting quality: an intriguing line that something is not as it should be. The show opens with a reception (on Thursday, March 13, 6-8 p.m.), and includes an artist's talk at 7 p.m. Through April 15. Priced: "It's Free"

PROCLAIMER AREA: 500-500-5000

ONE ROOM SCHOOL: Images from the series by David M. Hays (abstracts) are the end of a series in which Hays has been working on the theme of a school. Through May 10.

REVELL SHOW: Interpretation in Modern, wooden white glass from the series by David M. Hays (abstracts) are the end of a series in which Hays has been working on the theme of a school. Through May 10.

THE PLACE OF GOD: This series from the series by David M. Hays (abstracts) are the end of a series in which Hays has been working on the theme of a school. Through May 10.

PAT HARRIS: The artist of 100, an exploration of the artist's process by David M. Hays (abstracts) are the end of a series in which Hays has been working on the theme of a school. Through May 10.

STEPHANIE LARSEN: The artist of 100, an exploration of the artist's process by David M. Hays (abstracts) are the end of a series in which Hays has been working on the theme of a school. Through May 10.

WATKINSON: The artist of 100, an exploration of the artist's process by David M. Hays (abstracts) are the end of a series in which Hays has been working on the theme of a school. Through May 10.

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FRANKLIN ARTISTS: The artist of 100, an exploration of the artist's process by David M. Hays (abstracts) are the end of a series in which Hays has been working on the theme of a school. Through May 10.

CATHERINE HILL: The artist of 100, an exploration of the artist's process by David M. Hays (abstracts) are the end of a series in which Hays has been working on the theme of a school. Through May 10.

LAKE GARDEN: The artist of 100, an exploration of the artist's process by David M. Hays (abstracts) are the end of a series in which Hays has been working on the theme of a school. Through May 10.

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movies

SCAN THIS PAGE
WITH THE LANYARD
TO WATCH MOVIE TRAILERS
SEE PAGE 8



Tim's Vermeer ★★★★★

It's hardly surprising that a movie made by Penn and Teller would feature a hard-bending story. What you are less likely to expect is that the magazine about the arts who perform it. And that it's a 19th-century Dutch masterpiece isn't pulled out of a hat.

The plot, perhaps the most intellectual show has also ever featured the word "genius" isn't new to television. They've created short to normal TV series, and Penn produced 2009's *The American*, in which the famous centers tell the same intensely false tale. But Tim's Vermeer is their first documentary.

The subject is a fascinating figure named Tim Vermeer, a Texas-based inventor who made his mark in the 90s with the Video Poster (the first professional-quality projection screen designed for use with standard computer). It revolutionized the industry and made it more very rich.

How rich? Well, a while back Jensen became intrigued by the speculation of two Englishmen, the artist David Hockney and the architect Philip Fox. Both had written books hypothesizing that Johannes Vermeer achieved the photographic quality

of his paintings with the assistance of lenses such as a camera obscura, specially designed optical lenses and mirrors. Those tools, those theory holds, allowed Vermeer to project a scene onto a canvas and copy it as neatly by hand as possible.

You at it might search out books to Google the painter for more on the mysteries of his technique, which has baffled scholars for centuries. Jensen, however, had the curiosity, the free time and the limitless resources to take his inquiry further—very far.

He decided to test the theories of the new film besides (who both appear in the film) by recreating one of the master's most admired works, 1667's "The Astronomer," using the tools and procedures they attribute to Vermeer. He, and did I mention that Jensen had never picked up a camera in his life? He used the tools and procedures they attribute to Vermeer. He, and did I mention that Jensen had never picked up a camera in his life? He used the tools and procedures they attribute to Vermeer. He, and did I mention that Jensen had never picked up a camera in his life? He used the tools and procedures they attribute to Vermeer.



COPY CAT Penn and Teller also correct any detail of Vermeer's work problems, but attempt to reproduce a 17th-century masterpiece using period materials and a sophisticated camera.

like instrument called a stereopticon to the female pupil. His daughter modeled over a village house.

And then he does the most extraordinary thing of all: Over 30 days, strike by strike, he recreates Vermeer's stroke. Jensen paints a mirror image of Vermeer's masterpiece. See how Vermeer can do it? A series is possible because, in addition to Jensen's situation, the movie is all about Vermeer's almost microscopic mastery of detail.

It's with Jensen that the agonizing reconstruction of lights and colors—something entirely different from words and music—is to achieve the intensity responsible for the painter's mystifying realism. The viewer at long last learns, for instance, how Vermeer—and Jensen—recreated the texture of the Dutch carpet draped over a table in the foreground so

confoundingly perfectly. They painted it knot by knot, knot by knot, weaving it into convincing existence with pigment and the aid of magnifying optics.

Eighty minutes and four years in the experiment's "process" moment after which Blacking and Steadman examine the new painting. Watch and learn closely in their wheelbarrow. Success is declared, but they see what we see as a validation of their theories, a meticulously created reproduction that, still, is painting, something. That's something Jensen, brilliant and devoted as he was, couldn't capture on the canvas the magic that made it a Vermeer in the first place.

KEVIN KISSELMAN

Like Father, Like Son ★★★★★

What shape a child more, nature or nurture? *Like Father, Like Son* is the latter, passionately convinced that kids come to resemble those who raise them in the ways that matter most. For the parents in this Japanese drama from writer-director Hirokazu Koreeda, however, the question isn't abstract. They're just convinced that their 9-year-old son isn't genetically theirs.

Architect Ryota Ninomiya (Masaharu Fukuyama) has been raising young Koki (Koki Ninomiya) to be an architect like his dad, giving him piano lessons and lessons on the virtues of competition. He's dismayed by the boy's "laziness," but attributes it to his own overbearing mom, Mikiko (Michiko Oshii).

That initially seems comes from the hospital where Koki was born. The Ninomiya's son was revealed at birth. Their apparently perfect preferences have been raising the offspring of a local, handsome couple (Toko Maki and Ryo Nishikubo) who seem to copy themselves into existence a chain of family passing style. Two very different families live the same dream: Should they continue to raise their seemingly adopted child or exchange him for a biological offspring who's no stranger to genetics?

Hospital administrators urge the couples to make the switch. Without openly defying their authorities, three of the parents do.

their best, clearly preferring the status quo. The couple in Kyoto, who own a hardware and a motor oil business (the latter would be his efforts as a kid who'll never amount to more than the son of a shopkeeper).

It's no surprise that Ryota Ninomiya accepted up results right to *Like Father, Like Son* after he saw the film at Cannes where it won the Jury Prize. The story evokes old-school Hollywood "found" dramas like *Straw Hat* and *Straw Hat* is a classic type with whom American moviegoers are all too familiar. The workaholic who needs to learn a lesson about spending more time with his family.

In the wrong hands, this would have been a cheap tale about the tangle between parent and child. But Koreeda, the acclaimed master of several films showing children (including *After School* and *Nobody Knows*), gives it a break. Under his direction, kids actors never play "cute" and few key personalities get a much situation as he does. As a result, the bond between Ryota and Mikiko—and both openly intimate to Ryota, especially pitifully, they raise him—comes through with heartbreaking clarity. And while Ryota does experience the evolution of his respect—his first sleep-innate scenes—he still manages to be a three-dimensional character, much more than his crutch.

Koreeda uses light and space to show us what the generally subtle dialogue doesn't tell us. We learn plenty from the impersonal



IS BLOOD THICKER? Japanese director's film raises questions about family and genetics.

moments of the hospital, the last-life flashback of the Ninomiya apartment and the happy chapter in which the other family lives. This is a film where details count. When Ryota spots his biological son chewing a drink, he's his biological son.

Like Father, Like Son doesn't answer the human version's question, nor does it need to. The real question is deeper: How attached do parents feel after six years with a child? Is DNA not enough to make them let go?

By the time you read that *Like Father, Like Son* may have left our screens (look for it on video in May) but March is here, so another powerful Japanese film to Vermeer.

Steven Miyamoto entered prison project: The third film. This first-time director of Japanese director Koreeda's last film, *The Secret of the Garden*, but they aren't comparable. Miyamoto film is hand-drawn and subtle. The director has received high praise for his previous work, but the horror consequences of his film's ending. He designed the film's ending that killed so many lives in World War II. But he would argue that the most than is a hard-bending purpose film.

HANNAH HARRISON

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Mr. Peabody & Sherman
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Love of God

Friday 14 — Thursday 20

12 Years a Slave
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Run, Run, Run
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Friday 14 — Thursday 20

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Curses, Follies Again

Sherriff's investigators concluded that a burglar who broke into a fishing store in Roanoke, Va., was driven off by a portion activated singing novelty fish near the door. Sgt. Tom Clayson said the would-be thief tried empty-handed after he knocked the Big Mouth Kill Bass onto the floor, and it began singing "Take Me to the River" (Minnicup-Inferno Tribune).

Litterbugging

Helping to reduce the estimated 50 tons of litter left by people climbing Mount Everest, Nepal ordered every one descending to carry out 15 pounds of trash. The debris ranges from empty oxygen bottles, tent tents, discarded food containers and the bodies of climbers who died on the mountain (New York Times).

Problem Solved

Chinese officials are considering using guest vacation cleaners to improve air quality in polluted cities. The device, which resembles a giant hairbrush, uses an electrified wire to attract smog particles. "It's not going to cure smog on a large scale," Dutch inventor Douw Roonagouda explained, "but at least we can remind people what clean air looks like." A separate report noted that in 1970, oil-rich Beverly Hills' Jell Clempett considered investing in a scheme to drill a tunnel through the San Bernardino Mountains, stick in a huge fan and suck all the smog out of Los Angeles (Washington Post).

How Inconvenient

Dr. Daniel Uthman admitted killing an English patient by overprescribing drugs but moved to Germany, made a plea deal to pay a fine for "gross negligence" and continued practicing. While Uthman was delivering a presentation at a conference in London, Germany, the victim's two sons enter, repeat him and called him a "charlatan and killer." Uthman said the sons, demanding they pay him £2,800 (\$3,490) because their disruption caused him to miss a post-conference dinner for which he had already paid. (Britain's Express)

NEPAL ORDERED EVERYONE DESCENDING MOUNT EVEREST TO CARRY OUT 15 POUNDS OF TRASH.

Dead-Beat Dining

A child-entertainment manager dispatched to a Salt Lake City elementary school to investigate reports of parents owing money to the school lunch program ordered cafeteria workers to seize lunches from as many as 40 students. District official Jason Olson said of little tried to alert parents with overdue balances that the child-entertainment manager was coming but couldn't reach everyone in time. The students

had already received their lunches before they were singled out, leaving workers no choice but to throw out the untouched food because school rules forbade serving already served food to other students. (Salt Lake Tribune)

Social Media Follies

Shawn Selfinger, 15, responded to a YouTube challenge to try a homemade blow-dart experiment but wound up swallowing the dart. "I threw it up to shoot it out of a tree and it fell back onto the straw that I had it in, and it went into my throat," Selfinger explained. After two hospitals were unable to remove the dart from Selfinger's windpipe, an otolaryngologist Dr. David Gidycz of the Medical University of South Carolina was able to access his airway through his mouth and operate endoscopically instead of having to cut open his throat. (Spartanburg WCNC-TV)

Patrick Buzy received \$40,000 to settle his age discrimination suit against Miriam's Gulliver Preparatory School, but the agreement included a stipulation forbidding disclosure of settlement details. The Suzy's daughter promptly notified her 1,300 Facebook friends "Mama and Papa Buzy were the case against Gulliver. Gulliver is now officially paying for my vacation to Europe this summer. SUCK IT!" A judge ended the settlement. (CNN)

When Guns Are Outlawed

Police arrested Cam, Cluffy, 35, after her mother, Sheryl Cluffy, 66, reported that she was watching television in their Albuquerque, N.M., home when the two got into an argument. At one point, the daughter "grabbed an electric vibrator" and struck her on the head with it. (The Smoking Gun)

Others police reported that a masked man entered a downtown store brandishing a hockey stick and demanded cash. The suspect fled empty-handed after the store's owner grabbed the hockey stick out of his hands. (CBC News)

Police arrested Christine O'Keefe, 33, after her daughter, Jessica Culbreth, 25, reported that the mother smacked her in the face with "a used diaper" (The Smoking Gun)

Things That Go Boom

Iraqi authorities reported that a terrorist commander training suicide bombers in a secluded camp north of Baghdad was demonstrating with a belt packed with live explosives, which he accidentally triggered, killing himself and 21 other members of the Islamic State of Iraq and Syria. Fifteen others were wounded. An Iraqi Army officer described the militant commander as a prolific recruiter who promised martyrdom as a state ticket to heaven. (New York Times)

BLISS OF HARRY BLISS



TED RALL



RED MEAT

concomitant around for horror shows

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Max Cannon



THIS MODERN WORLD

by TOM TOMORROW

SUNDAY TALKING ABOUT STUFF SHOW

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THAT THE LAST CROSS, WE TURN
HOW TO THE BELIEGMENT
MECHAN!

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TECHNOLOGY! BUT WHAT SHOULD
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Walt & Murphy (2001)

mountain. Stripping themselves to a single garment, they tramped off and paraded for 45 minutes, lining up a steep, rocky hillside at first below the summit. I suggest you look around for a metaphorical version of a shortcut like that, Taiwan. Don't do the trek just for the journey the same way you did the previous phone. Take a more direct road. Enjoy an alternate adventure. Use yourself a fresh challenge.

GEMINI (July 21-June 20) Seeking wisdom and chasing after gleams are polar opposites, right? You swirl dreams yourself to either one or the other, correct? You can be an enlightened servant of the greater good or a life-size, stubbornly fixated in quest of joy, but not both. True? No. No. No. False. Wrong. Hence the bigger truth: Ask and then grace periods come along when you can become clearer and kinder by exploring the mysteries of living really good. Can you guess when the rest of these grace periods will arrive for you, Gemini? Here's the answer: It's here now!

CANCER (July 27/28, 2012) I have not walked on the moon before anyone ever had the single idea to put people on satellites. Unbelievable right? Unless you're three years after someone first walked on the lunar surface, two years in space and their skeletons had to melt and drop wheel-like containers full of their belongings. I suspect that a complete out-of-sightness thing may be going on in your own life. Sometimes in some ways you are totally up-to-date and in other ways you are lagging behind. Now would be a good time to identify any misperceptions and start adjusting. You're not going to get it right. You're going to get it interestingly upstaging. I love you to find what's happening by the next time you take a breath.

LEO [July 23-Aug. 22] Have you ever heard of the Tasquarián (also known as bigfoot)? You know one of those big hairy hairy-mold beasts that walks upright and lives in dense forests? Scientists assure us that there is

the same thing about the prototype. It was a myth they declared a legend of explorers and imagination. A duck-billed egg laying animal simply could not exist. When the check out box registers displayed "DUCK"

respected British zoologist George Shaw claimed there was indeed such a creature. He was mocked by his contemporaries. Eventually though the truth emerged and Shaw was vindicated. I suspect that you Lovers will soon experience an event akin to the discovery and confirmation that the platypus is real.

VIRGO (Aug. 23-Sep. 22) Kyoko is a Japanese word that means a flower reflected in a mirror. I suggest you use it as a metaphor to help you understand what's happening in your life right now. Here are some clues to jumpstart your rumination: Are you stressed out or embarrassed of what you've done or what you love? If so, is there anything wrong with that, or is it perfectly fine? Are you more interested in relationships to help you than relationships from which a tangible benefit you can actually taste? If so, is there anything wrong with that, or is it perfectly fine? Should you turn away from a dreamy, surreal and plain toward the real world in your life?

LIBRA Sept. 23-Oct. 22: A better computer program designed to determine the best planting day is ready. The version was April 8, but it is better because it takes into account the weather forecast for the day in Belgium. In planting, if you listen more with that level of high accuracy, you'll find the best day to plant. It's a possibility. And finally, I hope that exactly what happens. You read the book from high accuracy and agriculture. It would result from planting in some direction that allowed you to harvest in advance and close. The book has some to improve our practice better.

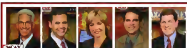
SCORPIO (Oct. 23-Nov. 21) You won't be the recipient of good luck in the coming days. But you will experience bad luck or dumb luck or even luck. No Scorpio. The tremendous size of synchrotronites that will slip and slide into your sphere requires a new word. We call it have coined for the occasion. That word is "stuck." Stuck is a modest yet juicy sort of backwards luck that provides you with an abundance of various stuck. Stuck stings your way a series of happy accidents and curious coincidences that also use experience.

you didn't even realize you needed. To take someone's advantage of it, to be the one you have to disagree with your agenda and drop your responsibilities.

SAGITTARIUS (May 26, Dec. 26): If the old fairy tale, *Alibaba and the Forty Thieves*, the poor miserables *Alibaba* and *Arcturus* are frowned on the feast when he splits a pair of thieves bringing about their exploit. Observing them from a hiding place, he hears them about a precious *spice* *seasoner*. This magically induces the opening to a cave that happens to be full of their stolen treasure. Later when the thieves have departed *Alibaba* goes to the cave to enjoy *spice* *seasoner*. However, the *thieves* *spice* *seasoner* are up into the cave and strike a bag of gold from the ceiling to powder. This story is reminiscent to an advertisement you could enjoy about the new *lightness*. (Expect you will discover your version of *spice* *seasoner*.) Well, you are a person with a less liberal and less joyful outlook.

CAPRICORN (Dec. 22-Jan. 19) Your ability to handle the technology pipe is unusually high. You could connect, seemingly incompatible elements and forge apparently impossible links. Former ideas who have become estranged might be forced to bend again through your compassionate intervention. I'm not promising unusually conspicuous fields of unification, but I'm not ruling them out, either. You have a sixth sense about how to create interesting reactions by applying just the right amount of pressure and oiling just the right kind of machinery.

AQUARIUS (Jan. 20-Feb. 18) My friend Harry said he wanted to interview me to play golf. "Are you kidding?" I asked him incredulously. "The hottest game on the planet?" He tried to convince me that it would provide lots of interesting metaphors I could use in writing. Newspapers. "Name are." I thought long. He told me that "voluntary" was a long term to describe what happens when a poster makes an unasked-for shot that nevertheless turns out to be quite good. "Hmmm," I replied. "That is exactly the theme I have decided on for the Aquarius." *—Bette Green*



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Meet Monica

She is half Vietnamese, half Polish, and was born and raised in Paris. She considers herself a city girl, but loves to travel to strange and remote places. She reports having visited over 20 countries. Though her travels, Monica has developed a taste for exotic cuisines. From French, to Italian, to half Italian, there is nothing she won't try. Aside from her culinary adventures, Monica's hobbies include jumping from umbrellas with a diving board, a pastime which her mother has the nickname "Pumper".

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